

# SQUARE DANCING

FEBRUARY, 1977

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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I want to commend you on the November issue of **SQUARE DANCING**—the front cover was beautiful. Crinoline petticoats are truly the most feminine garments a woman can wear. I have closets full of them—wish they would come back in style for everyday wear. Keep up the good work and keep those petticoats showing.

Jayne (last name withheld)  
Florence, South Carolina

Dear Editor:

Happy Birthday, **SQUARE DANCING**! Your 28th birthday issue (November) is a great one. Members of the Barnlofters received an added bonus—our caller, Bill Burkepile is the Caller of the Month. The club paid tribute to Bill and Evelyn, his wife, who began their

avocation about the time of your 8th birthday. Your article about them was very nice and we will always be grateful for telling the world about our “unsung” heroes. It is also a good  
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## SQUARE DANCING

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# RED HOT

# Line

FLASH -- INAUGURAL SQUARE DANCE HELD: Square dance liaison, Bill Addison, informs us at press time that the Inaugural Committee in the nation's capitol has included an American dance evening, Friday, January 21st, in the Washington, D. C. Union Station. Included in the program: a one-night stand; segments of New England and American Indian dancing; cloggers from North Carolina and a bit of modern square dancing. Story to come later.

CURRENT BEST SELLER LIST -- REVIVED: So great has been the response for reactivating the Current Best Seller List, which was dropped with the November issue due to insufficient information, that the feature will be picked up in March. Because of early deadlines, the poll often reflected record sales more than three months in the past. The revived feature will run as a part of the Hot Line and the news will be less than a month old by the time it reaches the readers. The poll will reflect (1) a consensus from more than 160 area callers associations as voted by the presidents of these associations, (2) the added dimension of single caller's votes. On this latter score, any actively involved caller not currently recording or producing square dance records may send in his vote for his current favorite singing call. These same callers plus round dance teachers are also invited to submit their vote for their current favorite round dance. Round dance selections will be (a) square dancers' rounds and (b) round dancers' rounds. All voting should be on a 9¢ postcard and should be signed and addressed to be effective. For the April issue of Hot Line, postcards should reach us no later than February 25th. This is an experimental service proposed as a benefit to those individuals wishing to obtain the pulse of the square and round dance record preference picture. You are invited to take part in this experiment.

**MOVING?** Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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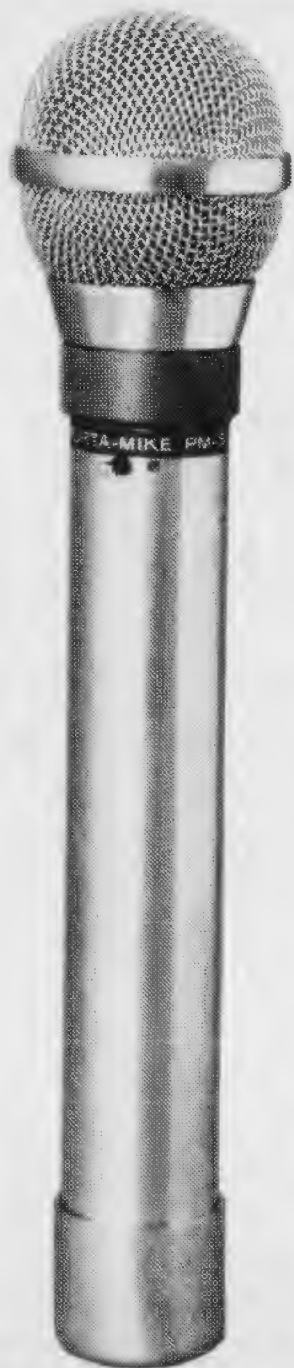


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# AS I SEE IT

bob osgood

February, 1977

**W**E'VE ALWAYS BEEN impressed with the ingenuity and flexibility of both dancers and callers. Sometimes when under stress of some unscheduled happening, something will come up to lift an otherwise common run-of-the-mill occurrence into a long-to-be-remembered occasion. You probably know what we mean. Chances are you've planned a trip or a special dance event and discovered when it was over that it was the unplanned, the unexpected, that you remembered most.

It's rather like buying a fabulously expensive gift for a small child and then watching as the gift is unwrapped and the toy taken from the box. As you watch in amazement the child completely ignores the gift, and has the time of his life with the box in which the gift was carefully wrapped.

Last month we wrote about the square dance club that was invited to join in the annual folk dance festival in Dijon, France. One of the only groups to use recorded music, the American dancers were in the middle of an exhibition, surrounded by thousands of spectators, when suddenly and unexpectedly the public address system cut out and, for the moment at least, refused to play. In the performance were many groups. One had just preceded the Americans and moved off. On the corner of the stage, ready to follow the Americans was a group of young dancers and musicians from Israel. As the sound system failed, almost without missing a beat a tall Israeli accordionist picked up the same tune and tempo and for the next few moments, possibly unnoticed by the viewers, the American dance went on, thanks to the alert reaction of the Israeli.

Chuck Hills, a veteran caller of more than 25

years in the Southern California area, was calling a square dance when for some reason one of the enthusiasts in the crowd took a water filled balloon intended for an afterparty relay and tossed it into a fan. The water from the bursting balloon drenched the public address system amplifier which immediately went out of service and the dance came to a roaring halt. One of the couples living nearby raced home, picked up a small record player and brought it back to the hall. Too small to be heard from the caller's stand, it was placed on a chair in the center of the dance floor. For the balance of the evening Chuck emulated the traditional caller and without benefit of large speakers or microphone called, and the dance went on.

There are probably as many ad lib performance tales testifying to the ingenuity and flexibility of callers and dancers as there are dancers and callers. One particularly valiant effort that comes to mind was in Stockholm this past September when Bob Van Antwerp was asked to call a guest tip for the Swedish folk dancers. No record player—at least not one that would hold the 45 RPM large hole variety—so the live music would have to do. An accordionist and a fiddle sounded reasonable, but polkas, hambos, and scottisches plus a language barrier were a bit difficult to adjust to. After a few false starts, Bob finally managed a tune that seemed to work well and the demonstration went off quite smoothly.

In as much as this month we're talking quite a bit about callers' schools (page 11), we should point out that there are many things that you'll never learn from someone else. It's impossible to anticipate the innumerable situations that *can* come up. The only thing a callers' school can emphasize in this line is that to be a caller a person needs to be flexible, ingenious and ready to *roll with the punches*. In other words,



when the unexpected happens simply follow the time proven motto and "Play it by ear."

### *Questions for the Convention*

**G**OING DIRECTLY to the "horse's mouth" is perhaps the best way to determine what efforts are being taken by the 1977 National Convention to correct some of the problem spots of past conventions, so we went back over conventions of the past few years and made a list. Next we talked on the phone to the Atlantic City Convention Chairman Steve Musial. And we followed that up by sending him our list of questions.

What, we asked first, is being done about **sound**? Knowing that the setting up of public address sound equipment and the proper acoustical treatment of the various dance halls have posed sometimes almost unbeatable challenges in the past, we wondered what, if anything, was being done on this score. Callers donating their time to call at one of these annual events want to be sure that they can not only be heard and understood by the dancers but also that they (the callers) can come across in a favorable manner. If non-square dancing, union sound technicians are to work the turntables and volume controls—as they did at the recent convention—the callers want to know this too.

Second, we asked about **programming**. Will knowledgeable individuals, with proven experience, be doing the program scheduling in a realistic manner?

Our third question has to do with **facilities** and is broken down into two categories. The *first* is in reference to the dancing areas. (1) Would all the dancing be held in one place and (2) would the space be adequate for the estimated 25,000 dancers who may attend? We realize that some of this has been answered before but have there been any changes? Our *second* category has to do with the housing and feeding of the expected hoards; will there be sufficient hotel rooms close by and will there also be enough restaurants nearby to feed the crowds? Having heard last November that the people of New Jersey have voted in favor of Las Vegas-type gambling, would this affect the hotel and restaurant availability situation?

At the recent convention in Anaheim, we were informed by members of the National

Convention Executive Committee that if we wanted to find out how a convention would spend its surplus money (providing that there was a surplus), we had only to ask. So we asked. "What will be done with any monies coming from the Convention? How will they be used for the promotion of square dancing? And, will a follow up report on this be made after the big event?"

We'll be very interested in the answers to all these questions and we feel you will be too. We plan to publish the answers here next month.

### *The Age of Electronics*

**W**IRELESS MICROPHONES are not newcomers to the square or round dance teacher's list of equipment—but they are coming more and more into use. Callers are finding a wireless extremely useful when getting out on the floor to demonstrate or even, on occasion, to fill out a vacancy in a square and call at the same time.

Along with the wireless mikes and other developments in the field of square dance sound come scattered stories of rather weird happenings. For years we've been hearing about callers picking up ham radio broadcasts or, more recently, C.B. transmissions which the caller's sound system in turn transmits to the floor filled with dancers. Our own experiences include the picking up of police calls when our dance hall was on the second floor of a building near a police station and, in another instance, receiving tower-to-pilot broadcasts while calling at a military air station.

Most recent have been the (as yet unconfirmed) rumors of the caller's P.A. equipment sending out signals that opened all the garage doors within a two-block radius. There are no indications yet on interference with the neighborhood's television reception.

Now comes a report from round dance teacher Emmett Courtney of North Hollywood, California, who tells of dance instructions being picked up by police cruiser cars. Apparently he has it on good authority that two patrolmen were a bit confused the other evening when some of Emmett's instructions became interspersed with an all-points-bulletin and, on equally good authority one of the patrolmen was said to have asked his partner, "Did you

*(Please turn to page 63)*



## A VALENTINE FEATURE

# The Collettes

They had a love affair  
with dancing that  
spanned the years and  
covered the globe

**W**E HEAR OF MANY COUPLES who first met at a dance, fell in love and became partners for life. This story is about one of these couples whose love for each other and the love affair they shared for dancing covered the greater part of the lives they spent together.

To watch Mary and Fred Collette dance was to realize that the patterns and music held a special significance for them. Teaching was easy, for the joy they expressed in dancing simply reached out to those who took part in their classes and said, "This is delightful. Let's do it this way. Dance for joy."

Over the years their dancing, which included ballroom, international folk, and most especially the traditional dances of America, brought them in touch with dancers everywhere. Their Dixie Folk and Square Dance Institute, headquartered at Emory University in Atlanta, Georgia, became a haven for dancers and while enjoying dances created by others they reciprocated by composing dances themselves. They were in constant research with groups and schools. From the very first they appreciated the importance of balanced programs that included carefully selected material in the essential variety of formations, tempos and moods.

For the Collettes, writing a dance was far more than simply collecting a number of movements and gluing them together. Every new dance was inspired by fascinating music.

Mary tells about one of their dances this



Mary and Fred Collette

way. "The Waltz of the River Seine *happened* after we kept hearing and enjoying the music so much. It seemed to flow through us. Then we were translating it into this dance that was so natural that we hardly discussed it—just enjoyed it and shared it with our dancers. Long before we wrote it down and finally offered it for publication, it was a favorite with all who danced it. . . . We were inspired and as a result had a dance that was distinctive and exhilarating."

The Collettes designed dances in all the formations—square, circle, contra and couple. The many dances they contributed to the activity included Waltz Ballonet Mixer, Windmill Waltz, Motions of Joy, Minuet Collette, Waltz Happiness, Grand Square Refrain, Varsouvianna Formations and Contra Dixie.

One dance in particular, The Hills of Habersham, a waltz contra, has become a standard (See the Contra Section, Page 28). Its title was from Sidney Lanier's "Song of the Chattahoochee."

Recently Dorothy Shaw in an edition of *The Long Shadow* bulletin of the Lloyd Shaw Foundation, wrote this of the Collettes and the



contra, The Hills of Habersham. "The Chattahoochee River rises in the northeast corner of Georgia, in an area known as *The Hills of Habersham*. Early in its course that follows briefly the boundary of the county of Habersham, a mountainous and beautiful area, it runs a diagonal course across the state for about half of its length and then runs directly south to form the boundary between Georgia and Alabama. After 550 miles it loses itself in the Gulf of Mexico.

"When Fred and Mary lined us up to dance The Hills of Habersham for the first time, it took us a little while to realize that we were actually dancing the action of a great river. Two lines facing each other, crossed over, properly enough, but we did not turn around and face back to where we came from. We realized that we were the water, gently brushing the shore, and then we turned and eddied back and down the other side and up between the rocks. . . . and this, we knew, was dancing. It spoke. It told a story. It became almost geological. The *feel* of it was *far away and long ago*."

Mary and Fred were thrilled by the enthusiasm of Ralph Page and Dorothy and Lloyd Shaw for this contra. Pappy Shaw had called it the classic of this age at a convention in Chicago. And they were grateful to all the

leaders who introduced it and taught it and the dancers who enjoyed it. They were gratified that the dance was giving so much pleasure to so many.

The Collettes apparently tried dancing their contra to a number of different waltzes before they finally settled on "Love's Dream After the Ball." A perfect match of dance and music.

Again Dorothy Shaw is speaking of the Collettes. "For years they taught summer courses, private classes, went abroad for inspiration during Fred's free time, swept blithely across the country, teaching at seminars and summer workshops, and delighting people everywhere they went. They carried with them a lovely awareness of people and dance and some of us will never forget them or what they have done."

This past year Fred Collette passed away but in their dancing years together the Collettes left much that was lovely to the world of dancing. They put meaning into what they did. They expressed joy and love for each other and for dancing and for the dancers.

We have chosen February to talk about the Collettes and their contribution to this activity. The month of Valentine's Day so fits the two Collettes and the true sense of love they gave to American dancing *and* to each other.

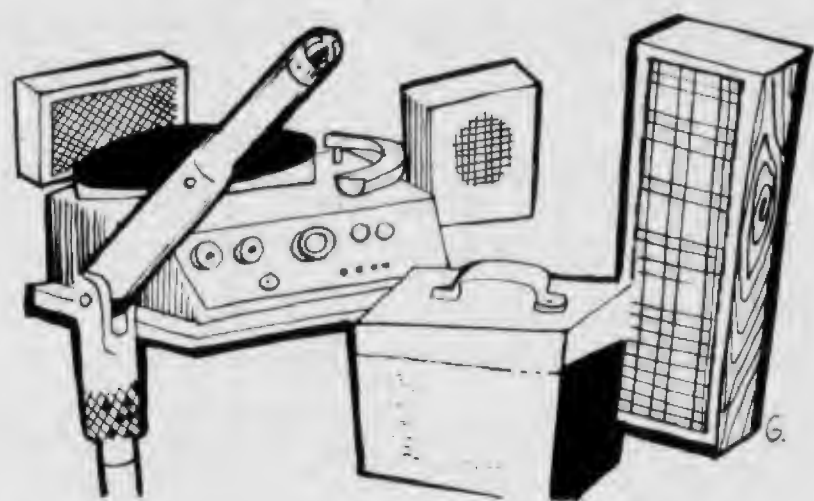
Fred and Mary Collette (left) and the Dixie Grand Circle of Atlanta, Georgia.





So you've made up your mind to become a caller.  
Here are some thoughts that may prove helpful.

## A Few Facts about Calling and Caller's Schools



**E**STIMATES ON THE NUMBER of callers in the activity today vary anywhere from 4,000 to 12,000. Taking into consideration those who call only occasionally as well as those who call professionally on a full time basis and all those in between, our guesstimate is 9,000. Even so, if there are as many as 6,000,000 square dancers in the activity today, this is a relatively limited number of callers to take care of the entire square dance population. If we were to be conservative and say that there were only half that number of square dancers it would still mean an average of more than 300 dancers per caller.

Of course, all of this is guesswork. Nobody knows for sure how many callers there are or how many dancers, but what we do know is that things in the world of square dancing are going to get a lot busier. In just the last few years the whole field of recreation has grown tremendously. Add, too, the great hordes of retirees who are filling mobile home parks and retirement communities where square dancing

is featured, plus the adoption in many areas of the 4-day work week, and it's easy to see that *all* recreation, square dancing included, will play an ever enlarging role in the life of mister average citizen.

No need to point out the essential values of square dancing. It is already doing much to fill the recreational needs of many and it's quite possible that in the next few years, if handled intelligently, it can double or triple in size.

In order for it to develop to these proportions, the growth of the activity hinges largely on two factors: (1) the availability of well-trained caller-leaders who have the ability not only to call but also to train new dancers, to call for them once they are trained and to provide professional leadership, and (2) the need for ample facilities—not just halls in which people can dance, but the availability of a variety of plateaus or levels of square dancing that will appeal to the frequency desires of every potential dancer whether he wishes to dance twice a month or five times each week.

### TO THE PROSPECTIVE CALLER-TO-BE

The decision of whether or not to take up calling is something many enthusiastic square dancers will be facing this year. "Is it worth it?" is a question many will ask themselves. Check some of the points you need to think about seriously. Once a caller has started calling, endless hours need to be spent in calling practice and program planning. A sizeable expenditure is involved—for public address equipment, records, callers' schools, note services and clothing. And most important to consider (for many) is the prospect of dancing less as the opportunities to call increase. It's not an easy decision to make, but before a man or a lady takes the first step, it's a good idea for husband and wife to talk it over and carefully weigh the points before they commit themselves.



Unless and until we can satisfy these two needs, we will not be in a position to absorb those who would like to come into this activity. But, even more important, having absorbed them we need to provide continuing enjoyment for them.

### Caller Training

At the moment there may not seem to be a shortage of callers. Certainly not all callers are busy every night in the week, nor perhaps may they wish to be. However, a good, well-rounded *complete* caller who can attract new dancers into a beginners' class, who can take them successfully through the required number of lessons and who can then set up and successfully sustain a home-club-program, will find the work most satisfying and the benefits agreeable.

This isn't to say that a new caller can live comfortably on the money he makes from calling without the benefit of other income. This sometimes takes half a dozen years or more to achieve and even then not all callers wishing to make calling their sole means of support will find this possible.

### Money

While we're on the subject, let's talk briefly about the money side of professional calling. Possibly no single element of calling is more misunderstood. It should be noted that there is no set rule governing what a caller will earn. Income from calling and teaching is usually based on what the traffic will bear. More than a few callers are in the activity—possibly without pay—because a caller was needed. In many instances a caller makes only enough to pay for new records, a public address system, and other reasonable expenses. Callers who attract large numbers of dancers and learners realize a greater income.

In checking with callers from a number of areas at the close of last year, it appears that the

### SCHOLARSHIPS

Not everyone who wishes will find it possible to attend a callers' school. However, for one seriously interested in discovering if he has the talent and ability to become a caller—a school is a *must*. For many years SIOASDS has provided several full or partial scholarships to men and women who might not otherwise be able to attend. The recipients for 1977 will be announced soon.

average income seems to have increased in the past twelve months. The average fee for an evening's calling has gone up as much as 20% in some areas and it may continue to climb during 1977. Still the average calling income is not great. When working on a guarantee plus percentage basis, callers can sometimes earn from \$100.00 to \$200.00 or more for a single dance, depending upon the area and the occasion.

Of course, there is the other side of the coin; the expenses involved in being a caller and keeping up to date with equipment and supplies are not insignificant. The percentage of those who make a substantial income from calling is small. It takes far more than a desire to make easy money for a person to become a caller. Perhaps the greatest requirement of all is a sincere desire to be of help to the activity. The greatest reward is the satisfaction that comes with teaching and calling well.

### The Callers' School

One of the greatest aids to prospective callers involves participation in one of the many callers' schools that are available each year. Attending one of these schools can be an exceptionally rewarding experience, for in it not only is the individual given an opportunity to learn from fine professional caller-coaches, but he has the added dimension of "rubbing elbows" with other budding callers who are facing similar problems. Opportunities to practice calling to dancers and for criticism is just one part of the package offered by these schools.

If you're interested in learning to call, read the curriculum for a callers' school (see page 31) as devised by a special committee of CALLERLAB—The International Association of Square Dance Callers. Most callers' schools will follow this curriculum closely. Some will add special features. All will provide the aspirant with valuable guidance toward a calling career or avocation.

Check the list (next page) of callers' schools slated for 1977. Information regarding costs, locations, etc. can be had by writing to any of the contact addresses.

Calling is a rewarding experience. A decision to become a caller requires careful consideration and an understanding of what lies ahead. A callers' school can help to provide you with the answers and to make right decisions.



# 1977 Directory of Callers' Schools

• For those interested in learning to call or in improving their calling techniques, SQUARE DANCING presents this line-up. This is a free service and does not presume to be an endorsement for any of these institutes. For fees and other information write directly to those listed.

**Dick Leger Callers' Schools**, Raymond, Me. July 17-23. Contact Dick Leger, 16 Sandra Drive, Bristol, R.I. 02809. Boonville, N.Y. July 31-Aug. 6. Contact Charlie Smith, 15 Servis Place, Utica, N.Y. 13502. Rutland, Vt. Aug. 21-27. Contact Erwin West, 144 Woodstock Ave., Rutland, Vt. 05701.

**Asilomar West Coast Callers' School**, Pacific Grove, Ca. July 24-29. Lee Helsel and Asilomar Staff. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, Ca. 90048.

**Maple Plain, Mn.** Aug. 4-7. Step Value Timing and Sight Calling Technique. Staff: Warren Berquam and George Gargano. Write Warren Berquam, Rt. 1, Box 187, Maple Plain, Mn. 55359.

**Brundage/Johnston Callers' Schools**, July 31-Aug. 4, Madison College, Harrisonburg, Va. Aug. 7-11, Salem, W. Va. Aug. 14-18 (Beginners) and Aug. 21-25 (Advanced Development), East Hill Farm, Troy, N.H. Aug. 7-10 (Advanced-Sight), State College, Pa. Write Earl Johnston, P.O. Box 2223, Vernon, Ct. 06066.

**Ohio Midwest Callers' College**, Columbus, Oh. Aug. 17-19 (1-5 yr. callers). Staff: John Kaltenthaler and Stan Burdick. Write Stan Burdick, P.O. Box 788, Sandusky, Oh. 44870.

**Silver Bay Callers' College**, Lake George, N.Y. Aug. 1-4 (1-5 yr. callers). Staff: Orphie Easson and Stan Burdick. Write Stan Burdick, P.O. Box 788, Sandusky, Oh. 44870.

**Contra Clinic**, Ogden, Ut. May 28-30. Prompting and dancing contras (2 yrs. dancing experience). Staff: Walt Cole and Margaret Waterfall. For schools and clinics in your area write Walt Cole, 944 Chatelain Rd., Ogden, Ut. 84403.

**International Callers' College**, Cincinnati, Oh. Aug. 8-12. Rainbow Lake Lodge, Brevard, N.C., Aug. 28-Sept. 2. Cincinnati, Oh. Alumni Session, Aug. 13-17. Staff: Johnny and Charlotte Davis and Dick and Ardy Jones. Write Charlotte Davis, 212 McAlpin Ave., Erlanger, Ky. 41018.

**Cal Golden Callers' Colleges**, Hot Springs, Ark. Round Dance College, Apr. 24-29. Staff: Ray and Bea Dowdy and Cal and Sharon Golden. New Callers June 19-24, July 24-29, Oct. 16-21. Staff: Cal Golden, Chuck Marlow, Don Taylor and Sheldon Lawrence. 1 yr. callers Aug. 7-12. Staff: Cal Golden. Special session on music conducted by Don Williamson Aug. 9. 2 yr callers Aug. 14-19. Staff: Cal Golden. Special session advanced choreography conducted by Bill Volner. Specialized Callers' College, Nov. 13-18. Staff: Cal Golden. Write Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901.

**Callers' College for New Callers**, Sand Dollar Motel, Jekyll Island, Ga., July 3-7. Staff: Cal Golden and Dick Barker. Write Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901.

**Indian Brave Callers' School**, Harmony, Pa. July 3-7. Staff: Jack Lasry and Ron Schneider. Write Jack Lasry, 19010 N.W. 11th Ave., Miami, Fl. 33169.

**Bill Peters' Callers' Schools**, Las Vegas, Nev., Aug. 15-19. Staff: Bill Peters, Bill Davis, and Lee Kopman. Aug. 22-26, Staff: Bill Peters, Bill Davis, and Deuce Williams. Write Bill Peters, 5046 Amondo Dr., San Jose, Ca. 95129.

**Turkey Run Callers' School**, Turkey Run, In. July 18-22. Staff: Dick Han and Bill Peters. Write Dick Han, 513 So. Bluff, Monticello, In. 47960.

**Kentucky Callers' Seminar**, Bellarmine College, Louisville, Ky. July 31-Aug. 3. 1 or more yrs. experience. Staff: Jim Mayo and Ron Schneider. Write Ed Preslar, 3111 S. 4th St., Louisville, Ky. 40214.

**Ed Preslar's Callers' College**, Louisville, Ky. 16-week course for new and beginner callers. Staff: Ed Preslar and George Keith. Write Ed Preslar, 3111 S. 4th St., Louisville, Ky. 40214.

**Callers' School**, Chicago, Il. July 21-24. Staff: Lee Kopman, Jim Mayo and Dave Taylor. Write Dave Taylor, 1112 Royal St. George, Naperville, Il. 60540.

**Frank Lane's Dance Ranch Callers' School**, Estes Park, Co. Write Frank Lane, P.O. Box 1382, Estes Park, Co. 80517.



*One way to bring  
non-dancers into square dancing*

# Attract the Leaders

*and those in the public eye*

**H**OW CAN YOU GET high school girls and boys interested in a square dance program? This is one question we've been asked a great number of times over the years. We recall the method Lloyd Shaw suggested. His answer for recruiting of any type was to *go after the leaders*. If you want a successful square dance program in a school, start with the captain of the football team—or the president of the student body—with the leaders—then watch the others follow.

The late Ed Gilmore carried this a step further. In some of his early classes he was successful in signing up members of the City Council, including the Mayor. Word got around quickly and it didn't take long for others to follow suit and join up.

In this case, of course, it was more than just recruiting class members, for Ed and others discovered that once you had the city fathers, the church leaders and the editor of the local newspaper "sold" on square dancing—the task of getting the city auditorium for a festival, the junior high school gym for a class or a church recreation room for a club meeting place was made much more simple.

As Ed would say—There's no better way to convince those responsible for running the business of the community that square dancing is a great and wholesome activity and that square dancers are responsible citizens than to have the "bigwigs" be a part of our square dance movement.

But our main point here is that people do follow the leader; the more impressive the individual the more people who will follow. Of course, this isn't always the case and it certainly has little or no effect on normally bringing folks into a class, but it will probably always be

true that a successful club attracts more dancers and a faltering club (unless some drastic changes are made to change its image) will continue to falter until it drops from sight—success breeds success.

Every caller starting a new class recognizes the fact that his present dancers are the best possible recruiters in attracting newcomers into beginner classes. Of course the newer dancers who still have many non-dancing friends are frequently the best at this. But nevertheless the personal man-for-man contact is the best—even better, usually, than paid advertising or free publicity notices in the local paper.

But back to the attraction of the "big names," the celebrities or those individuals in the public spotlight. Their influence, when tied in with square dancing, reaches out much further. Go back in time to the early 1950s. George VI is King of England and touring the North American provinces of Canada is his eldest daughter Elizabeth. At one point, early in the tour, a square dance is held and the Princess and her Prince join in the dancing. Flash bulbs come to life—cameras bang away and in fewer than 24 hours the front pages of the newspapers around the world proclaim that the "Future Queen Square Dances." With the story is a picture of a *royal* grand right and left.

## A Shot in the Arm

What happened after that made square dance history. Prior to the time the picture appeared, English dancers had a most difficult time in obtaining the use of grange halls, church assembly rooms, etc. But after the picture appeared there was no trouble. Square dancing was considered too "rowdy" until their beloved Princess gave it her "cachet." And so, throughout the Commonwealth and around the world,



people, many of whom had never heard of the activity, started square dancing just the way they do it in America.

#### **Many Examples**

This is just one example of the impact of a famous person's venture into square dancing. There are many others. Former Michigan Governor "Soapy" Williams did some calling which was noted a number of times in the press. Prince Mikasa, brother of Japan's Emperor, is an enthusiastic square dancer and it's no secret to the Japanese people. Actor Ronald Coleman took a crack at calling and so did Andy Devine and it all made news.

Now it appears that we might get another bit of front page publicity here in America. President Carter and Mrs. Carter are no strangers to square dancing; they have already said they would have square dances in the White House. If this comes about you can expect the news and photographs to appear on the front pages and you may just possibly feel the results of a new trend of interest. We would hope that if the opportunity for a presidential square dance does occur it will be the forerunner of many such events and the people of the world will recognize, through this type of endorsement, that America does have its own folk dance.

### *The picture that started it all . . .*

Just another square dance? Not really. While still a young Princess, the present Queen Elizabeth awakened much of the world to the joys of square dancing when she took part in a dance held in her honor in Canada.



Photo courtesy of Dr. Allen Conroy, Novata, California.



# SQUARE DANCE TRAVEL

# It's Wonderful!

**I**T ALL BEGAN on September 9th when 84 square dancers from ten states and one Canadian province met in New York. During the next 22 days they became fast friends, sharing many experiences together and adopting the theme, "Well, that's a first!" Some of the delightful firsts occurred at dances and, here, in pictorial form, is a capsule of the dances enjoyed by all.



The "gang" on arrival in Copenhagen pose for a group picture in front of the Supreme Court.

## Copenhagen



In order to be seen, Bob Van Antwerp uses a chair for a stage in Copenhagen (left), while Danish folk dancers who know the 50 Basics + share a tip with American square dancers under a chandeliered ceiling (right).

On the left (below), Bob Osgood learns a Swedish dance with partner, Anita Kjellin, of the Folkdanslaget Fyrvapplingen in Stockholm. In the center (below), young Swedish dancers demonstrate a popular dance for their American guests. An accordion and violin provide typical accompaniment for Bob Van Antwerp as he teaches some simple square dance movements (right, below).

## Stockholm







## Berlin

Caller Dietmar Weigel puts the dancers through their paces at Rathaus Friedenau on the outskirts of Berlin (left). Peter and Hannahlore Schenisch of the Berlin Swinging Bears coordinated the plans for the large get-together (right).



A capacity crowd filled the historic Townhall for an evening of squares, rounds and contras. Visiting dancers shared squares with American military and Germans and all found they danced the same language.

Dancing abroad gives one a renewed sense of gratitude for this activity. We sometimes tend to forget the great wealth of dancing and calling availability we have at home. But it comes quickly to thought when we see the various struggles some groups have overseas. In Denmark, for example, a few enthusiasts work hard to keep a small group together. Learning from records and handbooks and magazines, they not only have a language problem but no one readily available to see if their interpretation is correct. In Germany much assistance has been given and left as a heritage from American military personnel who learned their square dancing in the states and took it with them as they traveled. In addition many qualified German individuals have taken up the hobby enthusiastically and are not only teaching movements but are teaching good dancing habits. No where does the overseas' motto seem more at home than when traveling: Friendship is square dancing's greatest reward.

## Garmisch

Hanns-Dieter Keh, President of the Munchen Dip-N-Divers and caller, Hans Gietl, stand in front of the club's colorful banner during an intermission at Garmisch. Four squares from the club traveled more than an hour, bringing public address equipment and records with them.





# DISCOVERY

DEPARTMENT  
FOR NEW  
SQUARE  
DANCERS



## DEAR NEW DANCER:

**H**AVE YOU DISCOVERED that on some nights things seem to go so well in class while on other nights you feel that you have two left feet? Don't be dismayed. Anyone who has ever square danced finds this to be par for the course. There are times during a class or an evening of club dancing when we seem to catch on rapidly. Then there are times when we seem to be bogged down with so much instruction that our capacity to learn even one more call has reached its limit. Sometimes this happens to us as individuals. Many times it occurs to the whole class. As a matter of fact, on some evenings the caller may discover that the class which reacted so well to the teaching the previous week finds it difficult to get through even the simplest maneuvers.

The main reason in bringing all of this up is to let you know that callers are aware of this. Don't be discouraged. Being taught a new movement is one thing. Learning it is something else. We sometimes need to *dance* a basic four or five consecutive evenings before we can react to it automatically.

You may notice that from time to time your caller may change things in the middle of his class lesson. He may switch from teaching to just calling fun dances. He may come back to the teaching later on in the evening, or he may simply coast and call non-pressure dances for the balance of the class period and then resume the teaching next week.

We all learn at different rates of speed. In your class may be a number of young people still in school for whom the learning process is

fresh and easy. For others school may be a thing of the distant past and the ability to *listen* and to *learn* may come more slowly. Eventually the "lights will come on," but don't be dismayed if they come on at different times for different ones in the class.

*What about the square dance costume?* Dressing for square dancing is not putting on a uniform so much as it is stepping into a role that makes square dance night something special, something different from the general run-of-the-mill workday or evening out at the movies. This doesn't mean that everyone entering a class needs to go out and spend a lot of money on a fancy dress and equally fancy western pants and shirt. Those who have been around square dancing for a long time and know the importance of the color and brightness and beauty that comes with dressing the part, feel that to get this spirit early, ladies should wear full skirts—ones that can be used occasionally in making stars or in "working a bit" doing movements such as weave the ring. Low-heeled comfortable shoes usually fill the bill.

For the men, comfortable slacks and comfortable (usually leather soled) shoes make for good dancing. Because square dancing is an energetic pastime and our halls are often warm and the body tends to give off heat *and* perspiration, long-sleeved shirts for the men have become the accepted courteous tradition. Somewhere along the line somebody realized that a pair of perspiring arms coming in contact between two dancing partners left a little to be desired. Either the man or the lady could



certainly help the situation if they'd be a real nice person and wear long sleeves. The nod ultimately went to the man and men claim that long-sleeved shirts *are* indeed cooler. What dampness they absorb serves as a personal air-conditioning system and consequently no one really suffers.

Of course, as parties come along and as we get invited to visit clubs and eventually even join a club of our own, the fun of costuming comes into the picture. Individuality is the name of the game. You can be conservative if you wish or you can use this opportunity to wear the bright and colorful costumes that liven up a square dance hall.

Some clubs and even larger groups have uniform costumes, but this sometimes restricts an individual from dressing the way he or she feels best. The same dress, while looking spiffy on one slim lady, may look less than complimentary on another.

Costumes should never become competitive. Some people have more time than others to make dresses, or more money to spend on costumes. Don't let this stop your pleasure. Be

yourself. Just remember that shorts, slacks, etc. are not a part of this square dance costume and, believe it or not, while clothes may not make the square dancer—they help.



**Question:** I've noticed that several men in our class tend to dance quite roughly, particularly when they swing or do an arm turn. This isn't true with all the men and I wonder if the men sometimes realize that they're actually hurting us in the course of their exuberance?

**Answer:** Chances are they don't. However, rough dancing, whether it be on the part of the man or the lady dancer, is quite frequently an attempt to race the caller. Realize that a caller must have a one or two beat lead on his dancers. It's not the case of a dancer trying to do an allemande left before the caller is through giving them a command. It's waiting until one movement is done comfortably and to the beat of the music before starting another. Sometimes a caller has a normal tendency to cut beats off his timing if he feels that the dancers are standing and waiting for the next call. Check back on the points we made about the swing in the October issue and read your copy of the Basic Movements Handbook to see how many steps it takes to do each movement and note the styling tips. All of these will help cut down on roughness. If you are actually being hurt by grips that are strangle holds, by too forceful promenades or swings, talk to the caller or his wife (or husband); he'll know how to handle it.

**Question:** In one of the Ten Command-

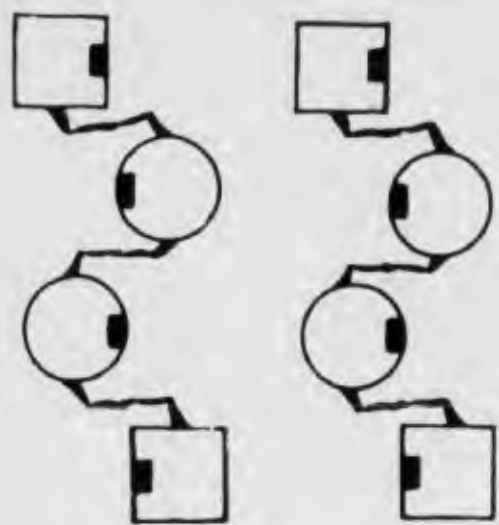
## GOOD S/D MANNERS

by FRANK GRUNDEEN

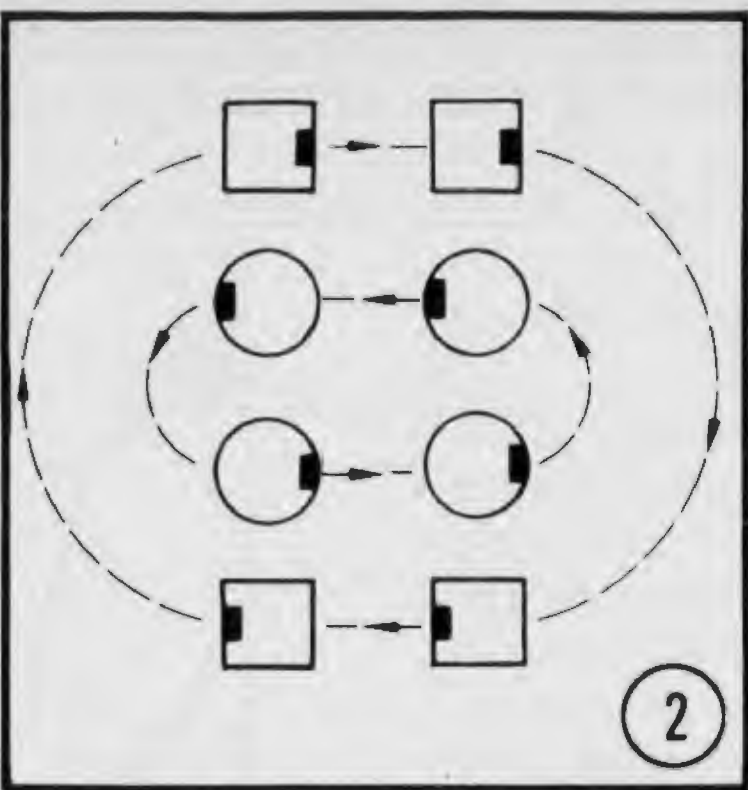


Folks who are rough frequently don't realize it, so check yourself and make sure that your armholds are not grips, that as you move by someone you don't yank or pull. Dancers do NOT appreciate roughness—so, be considerate.





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③

ments you printed earlier you say "Be a friendly dancer." We try our best to be friendly, but find that a number of our classmates tend to be sourpusses. Are we out of step or are they?

**Answer:** Be patient. It may take a little time. Concentration can often be misconstrued as unfriendliness. In city life today people sometimes get out of the habit of being first to say "hello." No, you're on the right track and you can help greatly if you continue to welcome members of your square and say "thank you." And don't forget to smile.

## HOW WE DANCE

By this time your class may have completed the first 50 basics and be well into the extended basics. If this is the case, then CIRCULATE (Basic 57) will already be familiar to you.

Circulate is one of those movements that keeps coming up over and over again in different forms. However, you'll discover that if you have the basic garden variety Circulate down pat all the variations will come easy. In its simplest form, start with two identical, parallel ocean wave formations (1). To do an Ends Circulate those on the end of each ocean wave will move forward one position in the direction they are facing. In other words, those on the end of each line who are facing out and away from the center of the square, will move in an 180° arc to the other end of the same line. Simultaneously, those on the end of each line who are facing in to the set, will move directly across and into the other line. In our example, the ends are men (we show them as squares) so we might also call this Men Circulate. Centers (in our illustration the circles or ladies) Circulate calls for those in the center of



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each line (2) who are facing out to simply wheel  $180^\circ$  to take the place in the same line just vacated by the dancer next to them. Those in the center who are facing across the set will move directly across to the center of the other line.

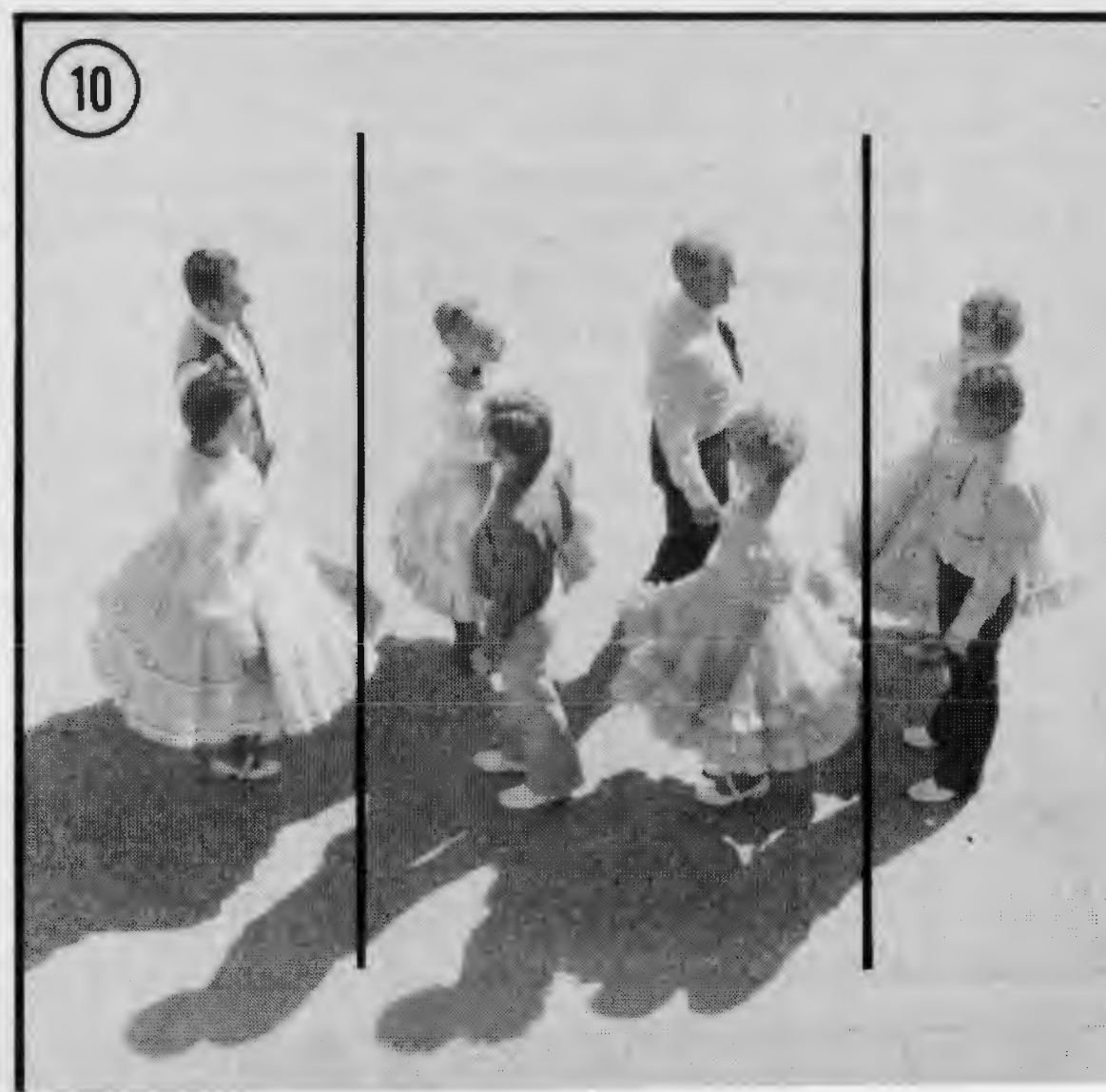
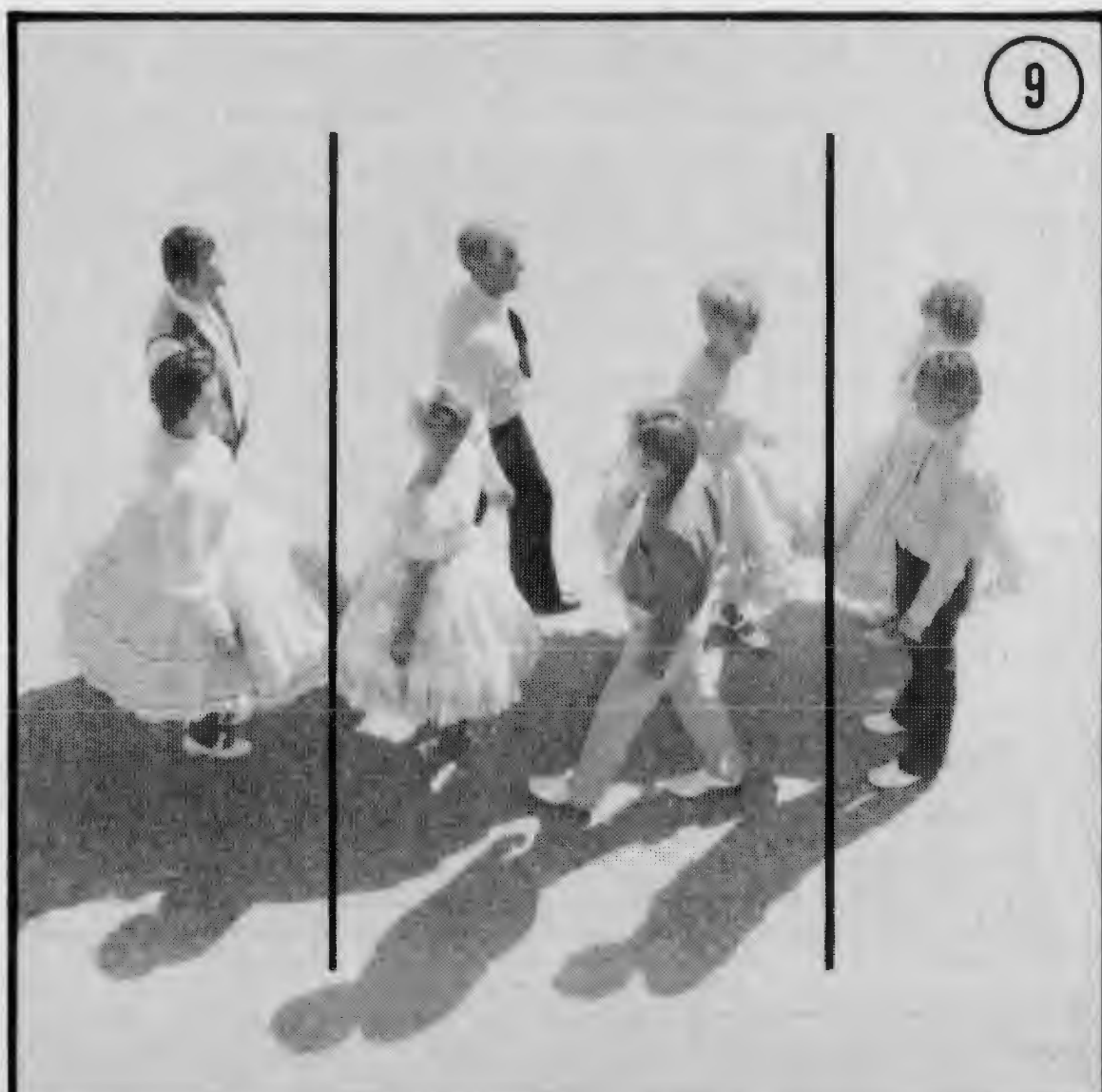
In order to do All 8 Circulate all of the dancers (1) will move at once. In other words, the ends and centers will circulate simultaneously (2). To do a Double Circulate simply carry the movement forward one more position, without stopping, to provide a continuous flowing movement.

Couples Circulate starts from two identical, parallel, two-faced lines of four (3). In each line there are two couples, facing in opposite directions. The couples facing out will make a  $180^\circ$  wheel (4) to change their facing direction (5) and move to the position just vacated by the other couple in the same line (6). Those

couples facing across the set will move directly across and into the other two-faced line with a new couple.

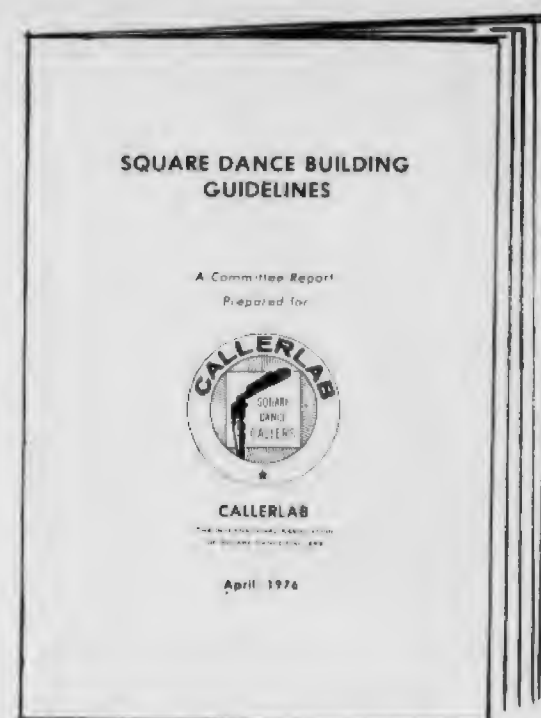
Among the other variations of Circulate is Box Circulate, which customarily involves four dancers. As an example, we have couples one and three doing a movement called Curlique which you will be getting later and which involves the man taking right hands with his opposite and, as the man moves forward  $90^\circ$  the lady turns (left face) under his arm (7) and ends facing in the opposite direction (8). We have drawn vertical rules to separate the active head couples from the inactive sides. In this type of setup where we are just involved with four dancers, each will move forward in this formation (9) and around one position (10) and be ready to follow the next command.

As we say, there are many variations of Circulate, but these are a few.





# More about HOMES for square dancers



*Acoustics and lighting each play an important part in making the square dance hall functionally successful*

**T**HIS FEATURE has been a part of SQUARE DANCING magazine for some time. Once we reproduced a series of blueprints of buildings specially created or rebuilt for the square dance activity. Years later we continue to get requests for help from those starting in on a construction program.

Until recently our answers to questions about hall construction were based on what facts and figures we could dredge up from those who had been through the building experience themselves. It was often difficult to come up with answers that readers requested. Then, this past year as a result of an excellent study made by a CALLERLAB Committee, headed by Melton Luttrell, Fort Worth, Texas, composed of callers from many parts of the country, a report "Square Dance Building Guidelines" has answered many of the questions in a most constructive manner. Our thanks to the committee for allowing us to reprint segments from the committee report. Here is another on sound/acoustics and lighting.

## **Sound Acoustics**

This section is a shorty. The research showed that through the use of relatively inexpensive acoustical tile it is possible to provide good acoustics in most buildings. Gluing acoustical tiles on the walls above the heads of the dancers is both attractive and makes good sound sense. A flat suspended acoustical ceiling, free of obstructions, such as beams, etc. provides excellent sound. For a deeper analysis of the

sound needs of square dancing, the study refers to the book "Sound for the Square Dance Caller" by Jim Hilton.

## **Lighting**

Illumination of your square dance building presents less of a challenge than does air-conditioning, the floor, acoustics and other necessities. But lighting still deserves some thought and preplanning. Here's what the research turned up:

*Interior Lighting:* (1) The use of fluorescent fixtures provides better diffusion of light that is longer lasting and less costly to maintain and operate. It is neat in appearance with clean lines and gives off less heat than does the incandescent lamp. However, it is very expensive to provide a dimming feature and the report suggests that every row of fluorescent lighting fixtures can be on a separate switch to provide the dimming effect. (2) Incandescent lighting fixtures are more flexible in appearance, due to the variety of fixtures available. Dimmers to achieve different effects in the hall can be provided inexpensively. Incandescent lighting costs more to maintain and more to operate.

*Exterior Lighting:* The need for parking lot security illumination was pointed out and for this mercury vapor or sodium vapor were both recommended. "Wide-Lite" types were most commonly used. These provide excellent illumination per square foot, are long lasting and inexpensive to maintain and inexpensive to



operate. Built-in aiming devices are available and this type of lighting can illuminate broad areas.

For security, court lights are recommended and the "Wide-Lite" type is most commonly used. It provides excellent illumination per square foot, is inexpensive to operate and built-in aiming devices are available. Photo-cells can be utilized.

Under the heading of Specialty Lights the committee reported that for interior correlative lighting, low watted incandescent lights are recommended and a variety of fixtures of this type are available. For stage spots, recessed type light fixtures are recommended with many standard models available. Finally, for landscaping spotlights make sure that you

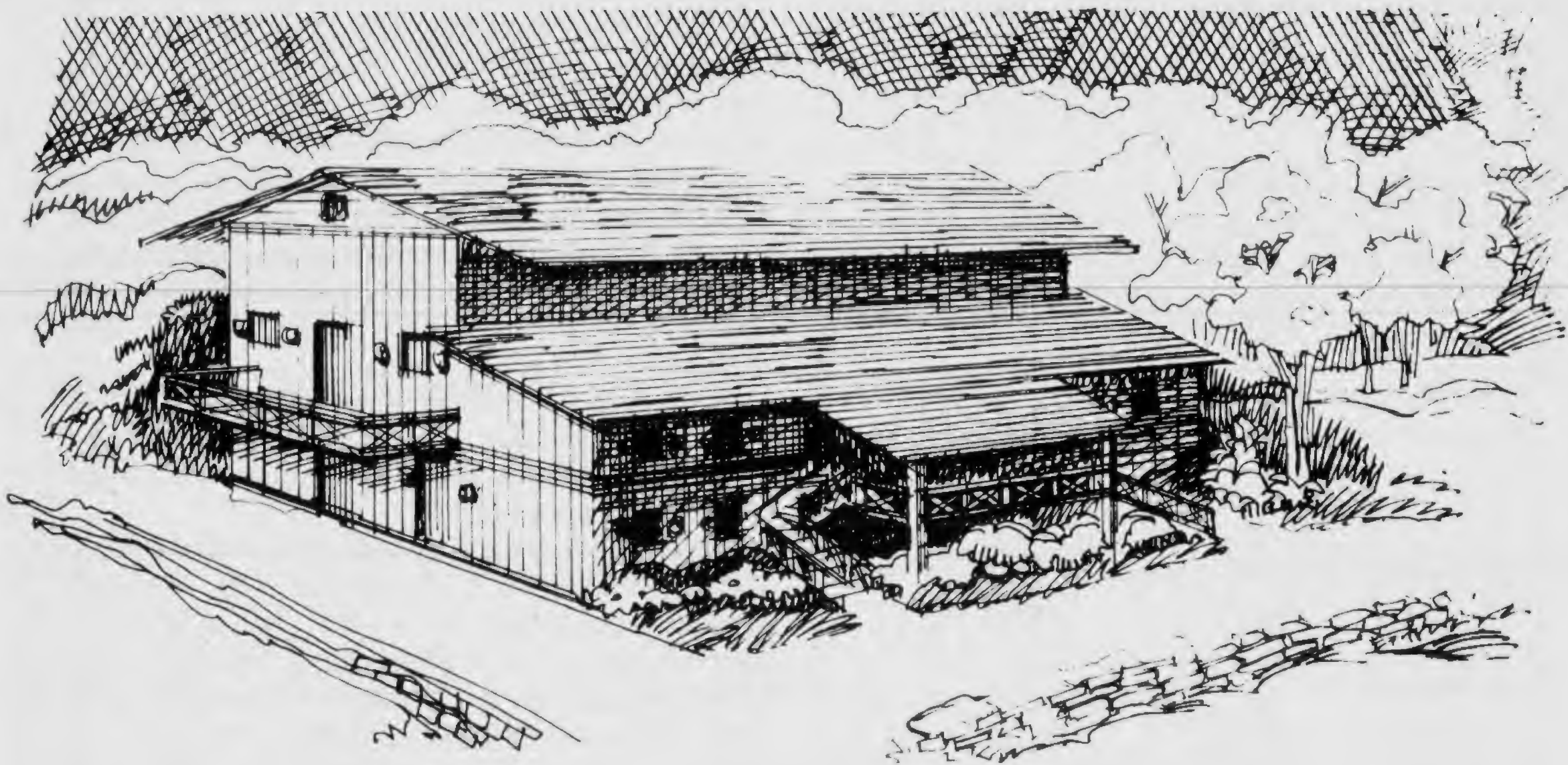
purchase weatherproof fixtures. Many standard models are available and timers can be utilized.

As an observation, square dancers appear to be happier and project more enthusiasm in a brightly illuminated building. Fluorescent lighting seems to provide the desired atmosphere and is considered to be the best buy for the money.

#### Yet To Come

We have at least one success story coming up soon on a square dance hall built by and for dancers, with a sidelight on the unusual methods used in money raising. We're delighted to receive other firsthand accounts of square dance halls to pass along and plan to be using additional accounts from the CALLERLAB report in coming issues.

### ALLEMANDE HALL—A venture of working together by the square dancers in and around Chattanooga, Tennessee



The story behind Allemande Hall is a separate project all in itself and will be told in a coming issue. The fact that a group of dancers could evolve such an ingenious venture should be an inspiration to other dancers in other areas. The big point being made now is that if you need the protection of a hall in your area belonging just to square dancing—then now is the time to start planning. "Think Big" seems to have been the underlying motto of the folks in Chattanooga and the results have certainly paid off. During the coming months we'll have more ideas and facts to encourage you in your building project. We'd also like to hear from those who have "gone the route." Your experiences will be passed on to others who decide to embark on a building project.



# TAKE A GOOD LOOK

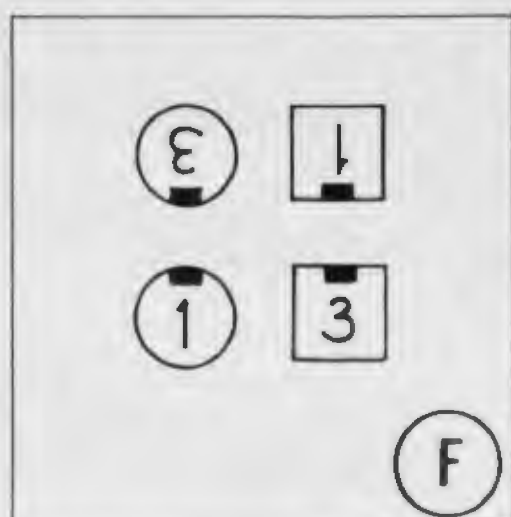
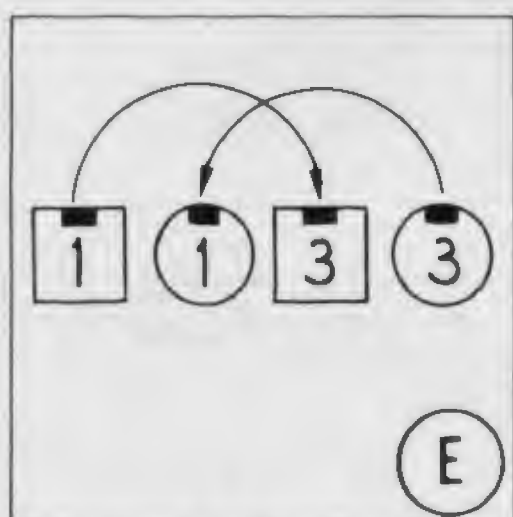
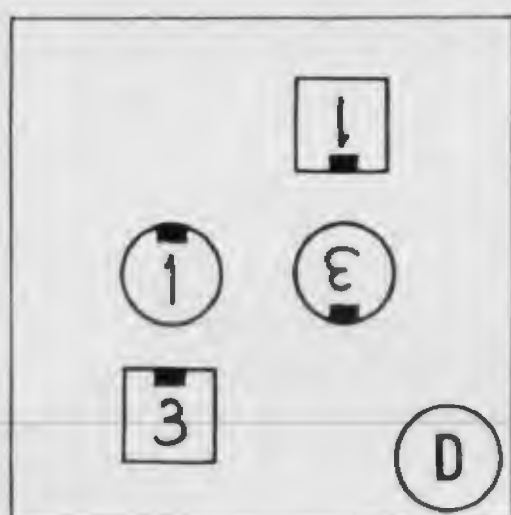
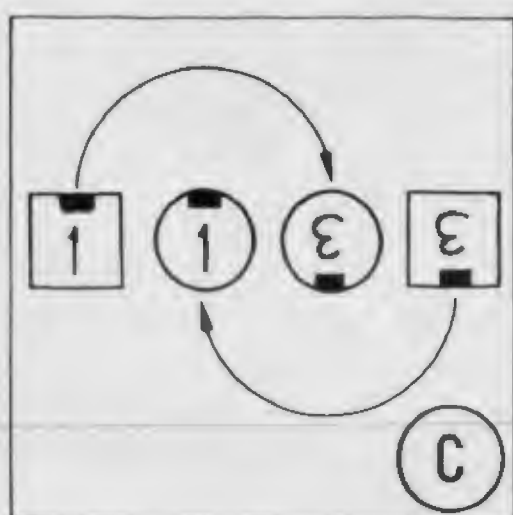
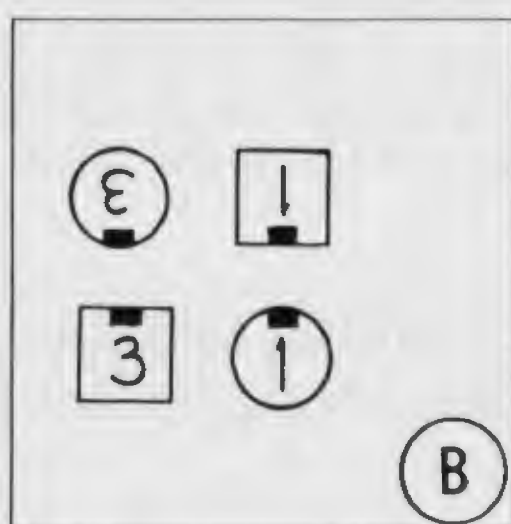
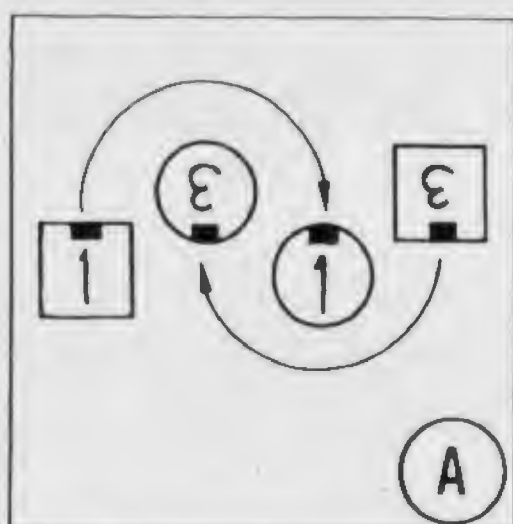
a feature for dancers



JOE

BARBARA

*Joe and Barbara review a proven oldie—Cross Fold. (Callers, for drill materials see Page 51.)*



BARBARA: Whenever, during any given three month's period, CALLERLAB comes out with fewer than two quarterly movements we can depend upon our caller digging out a basic or an experimental movement that's tended to give us trouble in our recent dances. During the present period with only Extend (see the January issue) selected, we've been getting in some good workshops on Cross Fold.

JOE: None of our dancers seem to have any problem with the common garden variety of Fold (Basic 68), but somehow a Cross Fold, particularly when done from different setups, causes us to stumble a bit. Barbara and I thought we would take three examples and describe what happens.

BARBARA: The first we'll discuss will be from an ocean wave (A) or an alternately facing line of four dancers. The rule is that the designated dancers will begin as they might start a regular Fold, but instead of folding in front of or behind the adjacent end or center they cross each other to end facing (or standing in back of) the end or center of the furthest person from their original starting position. In this instance the action is indicated by the arrows and we conclude the action with two facing couples (B).

JOE: From a two-faced line (C) the ends will Cross Fold in the pattern indicated by the arrows and will end with one dancer behind the other in a Z formation (D).

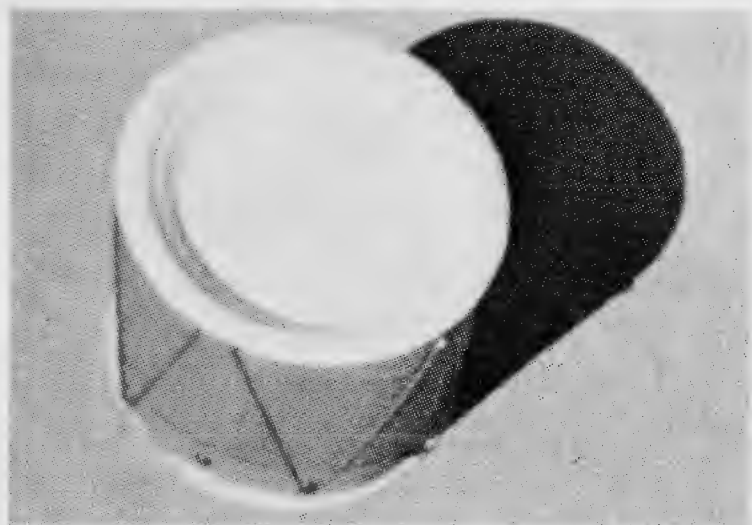
BARBARA: Our final example will be from a standard line of four dancers (E). Whether they're facing across to another line or whether their backs are to another line of dancers, the action would be the same but involving only those within their own respective lines. Following the pattern of the arrows, ends will Cross Fold and then complete the movement (F) as indicated.

JOE: I don't know why some movements which are relatively simple to picture on paper sometimes turn out to be fairly confusing when we dance them, but it always helps us to look at them in this perspective in order to see just where we are supposed to go. We hope that this has helped you, too, in your workshopping.

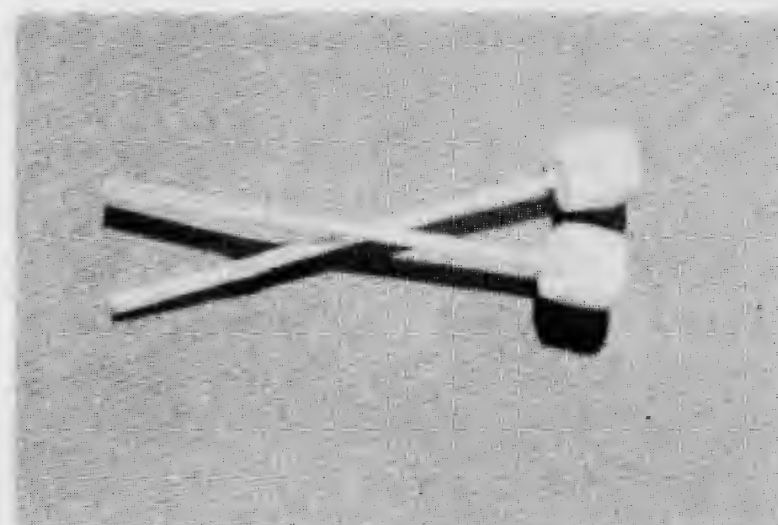


## The Dancers

# Walkthru



## HOW To Make PAPER DRUMS



**C**HECK YOUR KITCHEN; that's where you'll find most of the supplies needed to make this military drum and sticks decoration. This original idea comes from Nadine Maczko of Spring Valley, California, a very clever lady.

With February being the month to celebrate George Washington and Abe Lincoln's birthday, what better time to beat the drum for these famous men of yesteryear? These drums could be used as colorful centerpieces for your refreshment tables and you may find your children eager to help and get into the act to make drums for some February school project.

### Materials Needed (will make 3 drums)

- One sheet of 24" x 18" construction paper
- One sheet, same size, a second color
- #2 size brass fasteners
- Cord (color of your choice)
- Six 6½" paper plates
- Six plastic drinking straws
- Six marshmallows

### Procedure For Each Drum

Divide your first sheet of construction paper into thirds, cutting it so that you end with a piece of paper 24" x 6".

Cut two ¾" strips from your second sheet of construction paper and glue these to the top and bottom of one side of the first strip. Colors should be contrasting to show up.

With a paper punch make holes every two inches through both strips of construction paper at the top and bottom. Place a brass fastener through each hole and fasten securely.

Bring the ends of the strip of construction

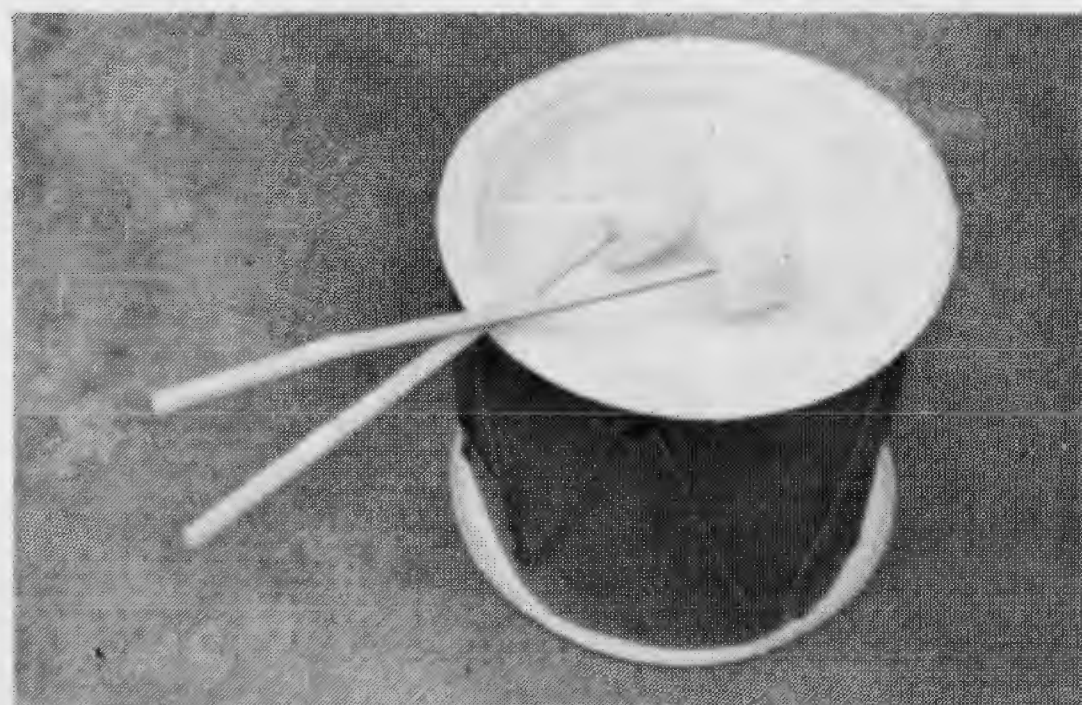
paper together, overlapping the ends about 4 inches. Measure circumference to fit a paper plate and then glue or staple together to form a circle.

Lace your cord around the heads of the fasteners, skipping every other one at the top and at the bottom.

Glue a paper plate at the top and at the bottom.

Poke one full-sized marshmallow onto the end of one straw for each drum stick. The pair of sticks may be laid across the top of the drum or may be glued to place. If there's a chance someone may eat the end of the drumstick, do not use glue.

Black and white drums would make an effective military color scheme, as would black and gold. Or a color combination might duplicate your club colors or be red and white for Valentine's Day or might be most arresting by using many drums in a rainbow of colors.





# The WALKTHRU

## How do YOU Bring in NEW Club Members?

**I**T'S NOT ONLY INTERESTING but it can be helpful to learn how square dance clubs handle various club activities. One happy occasion, which hopefully arises frequently, is the acceptance of new club members.

We have asked a number of clubs, located in a wide geographic network, to share how they approve dancers for membership. A different viewpoint will be contributed in this column for the next several months. It is hoped that new clubs, as well as established groups, will find ideas which they can adapt to their own needs.

### Southern California

For our first view, we travel to Long Beach, California, to the HAYLOFTERS. A long-established club of more than 20 years, this group meets twice monthly on Saturday evenings. A regular club caller calls the first dance of each month, with guest callers handling the assignment for the second dance. All dances are open and generally 20 to 25 squares are in attendance.

### Bylaws

Article III of the HAYLOFTER'S Bylaws pertains to Membership and is as follows:

Section 1. Membership shall be limited to 180 members (90 couples).

Section 2. The requirements for membership are:

- An applicant must have completed a beginners and an intermediate square dancing school of instruction and/or demonstrate his ability to square dance in a manner acceptable to the club.
- An applicant must be sponsored by a member of this club.
- An applicant must have attended three consecutive regularly scheduled club dances.

Section 3. Acceptance of an applicant will be made by the Executive Board.

Section 4. The Executive Board will pass on acceptance of new members by a majority vote of board members present and voting.

Section 5. An applicant shall be informed of

club acceptance or rejection by the president or the membership chairman.

### Getting Acquainted

Interested applicants generally come from classes which are sponsored by the club or sponsored by the local Recreation Department.

During the time the applicant attends the three consecutive dances, he is given a "red" badge to wear, a duplicate of the club badge except for the color. This enables the members and officers to get acquainted with him, to dance with him and thus to be better equipped to pass on his application when it comes up for a vote.

Once an applicant is approved and has accepted the invitation, he pays annual dues of \$2.00 per couple per year, plus he purchases his own club badge.

HAYLOFTER'S MEMBERSHIP APPLICATION		
Date _____		
Name _____		
Address _____		Zip _____
Telephone Number _____		
Badge Name _____		
Please Print		
Number of Beginner Lessons _____		By Whom _____ (Instructor)
Number of Advanced Lessons _____		By Whom _____ (Instructor)
Number of other Square Dance Clubs you belong to and names of clubs _____		
Sponsored by _____		
WIFE BIRTHDAY: _____		Month _____ Day _____
HUSBAND BIRTHDAY: _____		Month _____ Day _____
ANNIVERSARY: _____		Month _____ Day _____
DO NOT FILL IN BELOW THIS LINE		
Date Received _____		
Approved Date _____		
Installation Date _____		
1 _____	2 _____	3 _____
(Date)	(Date)	(Date)

This application form is filled out by prospective members of the HAYLOFTERS. Dates for birthdays and anniversary are so they can be acknowledged in the monthly club newspaper, "Goofers Gazette."

## SOLUTIONS SOUGHT

**R**ECENT LETTERS have brought up two problems facing square dancing in two separate regions of the United States. In each instance the writer seeks answers from other areas which may have handled a similar situation. If your club, town, or association has faced such problems, please share your suggestions with The Dancers Walkthru so that we, in turn, may pass them along to our readers. Perhaps you have encountered one of these

(Please turn to page 63)



# The CLUB SECRETARY

**T**HE SECRETARY OF A SQUARE DANCE CLUB keeps the records. These records may be detailed and complete minutes of executive board meetings as well as of open club meetings or be as simple as maintaining an address list of club members. Obviously the direction will be dictated by the club bylaws.

The individual who holds the office of Secretary should have a legible hand or be able to type. Too often this simple requirement is overlooked and as a result important decisions are lost or garbled in undecipherable notes.

The Secretary keeps the club constitution, bylaws, a list of officers, a list of standing committees, the membership list and other such documentation that the club needs to function. This will probably include caller and hall data, bank signature cards (unless held by the treasurer), club minutes and pertinent correspondence which either may have historic value or be of current or future use.

If the club functions under parliamentary rule, the Secretary, working closely with the club president, will make out an agenda for each board or club meeting.

It may fall to the Secretary to handle the club correspondence, including letters to club members as well as to persons outside of the club. On the other hand some of this writing may be designated to special standing committees, such as a Sunshine Committee which contacts absent members and sends birthday cards, etc.

If the club is one which leans heavily on its Secretary, it may find it necessary to have more than one, i.e. a Corresponding Secretary and a Recording Secretary. Or the club may find that the Secretary needs either an assistant or a volunteer committee to help out when called upon.

Any Secretary should have a basic knowledge of English grammar. Often a letter will be the first contact someone has with the club and blatant, incorrect usage of both language and punctuation can have a most unfortunate effect. In addition some clubs may ask its

Secretary to handle publicity which will mean sending releases to newspapers and magazines. An ability to express oneself may not be a natural facet of the secretary, but at least an ability to spell correctly and to use proper tenses will meet an instant approval from the press.

A club should have members ready and willing to assist a Secretary should the person filling that position feel less than adequate and a Secretary should not hesitate to ask for help.

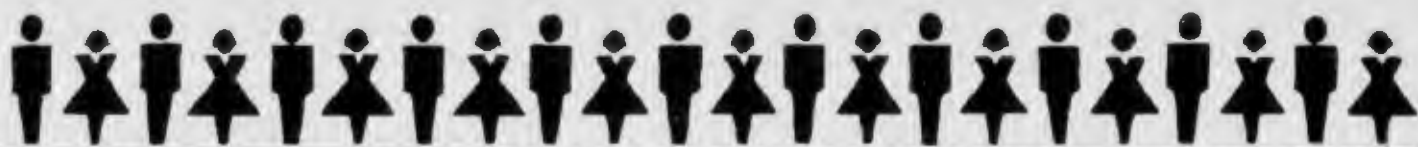
## BADGE OF THE MONTH



Bobcaygeon is a town of some 1,100 people in an area of Ontario, Canada, where 28 small lakes are found within 42 square miles. Little wonder that our club for this month chose as its title the Indian name, Kawartha, meaning "shining waters."

The club badge design is duplicated in a club banner and also in a small disc given as a souvenir to visitors who dance with the Kawartha Squares on a regular club night. The club supports many of the town projects including entertaining senior citizens and at hospitals. Each August an annual trailer park square dance weekend is held with fun guaranteed for all!





## Here Are Some Additional Pointers on the Art of Line Dancing

**P**ERHAPS YOU'VE NOTICED by now, if you are one of the many who has become entranced by contras, that variety comes in many different wrappings. Take music for example. Do a certain contra to a specific jig. Then switch to a reel that fits the pattern of the dance and watch the others around you as they get the feeling they are doing a brand new dance for the first time. Music can change the mood, transforming a stately pattern into one that is lively and full of abandon.

A good hoedown tune, one that is well phrased, can provide fine accompaniment. Everyone who calls contras has his own list of favorites. Some of ours are in the box.

For the LP albums, particularly those by Jimmy Shand which are recorded in Scotland, you should look in the foreign department of a large record store. We make regular trips to our local record emporium just for the purpose of checking what is listed under *Scotland* and *Ireland*. You might investigate some of the record dealers listed among the advertisers in this magazine to see if they carry a line of these recordings. If you have some favorites of your own, we'd like to hear about them so that we can pass them along at a later date.

### That Polka Feeling

While we're on the subject of variety, perhaps you've discovered that in addition to the standard 2/4 and 6/8 rhythms more than one contra (Aston Polka Contra—Number 7 in SIOASDS Contra Manual by Don Armstrong) works well with many polka records.

It's difficult to say whether a contra such as this was originally composed to contra music or whether somebody decided to experiment and found that they had a natural combination. This often happens with contras. Occasionally a

slight change, a combination of the patterns from two or more contras and a change of tempo will result in something brand new.

This is the case with Hills of Habersham (number 21 in the Armstrong Manual) composed a number of years ago by the late Fred Collette and his wife Mary (see the article Page 9). The patterns attributed to parts of several traditional contras achieve a certain elegance when danced in waltz time. Here is the pattern as put together by the Collettes.

### HILLS OF HABERSHAM

By Mary and Fred Collette

**Formation:** 1-3-5-etc. couples active and crossed over

**Record:** Shaw #181

**Intro** — — —; — — —; — — —; All pass thru

**1-4** — — —; — Balance right; — and left; — solo turn

**5-8** — — —; — Balance right; — and left; all pass thru

**9-12** — — —; — Balance right; — and left; — solo turn

**13-16** — — —; — Balance right; — and left; — actives down outside

**17-20** — — —; — Below two; — — in; — up center

**21-24** Lines of four; — balance right; — and left; — actives wheel

**25-28** — — —; — Balance right; — and left; cast off and balance\*

\*Caller indicates Cross Over every second and alternate sequence thru the dance.

Note: This contra is in waltz rhythm, instructions are in measures, not in counts.

The Lloyd Shaw record used for this contra features the waltz "Love's Dream After the Ball" and is the perfect mate for the dance. From the standpoint of styling, work toward symmetry. In no other contra will you be more



mindful of keeping the *lines* straight. The easiest form of balance for this dance is simply to step on the right foot and swing lift the left foot across the right. Then repeat by stepping on the left and swing lift the right foot across. Individual turns are moderately wide as space allows and two waltz measures (6 beats) will get you around. The line of four dancers doing a step swing balance (measures 23-24) is followed by having the active couple (in the center) do a 360° wheel with the man backing up in two waltz measures. You'll find complete instructions with the record.

☆☆☆

It doesn't hurt to go back and re-read the wealth of contra knowledge contained in some of the books published on the subject. Here is a pick-up from the Contra Caller/Teacher Manual by Don Armstrong on "The Importance of Being Inactive."

"The inactive dancers are responsible for spacing the set so that it is not too far between lines or between dancers within the lines. The inactive dancers are responsible for the position of the set at the head of the hall. They (the inactives) take a step toward the head of the hall at least once in every sequence in almost every dance so that the set does not slowly travel toward the foot of the hall. (There are exceptions to this, but they will be very obvious.) The inactive dancers make certain that the actives cast off with the proper person. The inactives meet (dance toward, be in a position to dance with) the actives on such actions as ocean waves, contra corners, lines of three or four, stars, etc. In many cases the actives are instructed what to do while the inactives have to think, compensate and anticipate. Actually, the so-called inactives probably have more responsibility than the actives in maintaining a smooth flowing contra."

And here's a wise suggestion to contra callers by Don — Don't Overcall: "Callers/Teachers should remember not to overcall contras. Be certain that the dancers are executing the dance properly, then gradually reduce the directive commands to their shortest possible point. As it becomes obvious that the dancers are able to continue dancing well, gradually eliminate these shortened commands. When and if possible, the calls should be eliminated entirely so that the dancers can dance solely to the music. Naturally the caller must remain alert to drop in an occasional reminder command if needed. The caller will develop an instinct about the places within the dance that may require such

## SOME LP'S FOR CONTRAS

Here are a few suggestions for contra accompaniment records which we found particularly pleasing:

**SCOTTISH RAMBLE** — Jimmy Shand  
Capitol ST 10373  
(*Has 3 Reels and a fine Petronella*)

**JIMMY'S FANCY** — Jimmy Shand  
Parlophone PMC 1144  
(*A great Tempest plus other good ones*)

**JIGTIME** — Jimmy Shand  
EMI-WAVERLY SZLP 2122  
(*6 fine Jigs and a Reel*)

**OLD TYME NIGHT** — Jimmy Shand  
EMI-Parlophone PCS 7086  
(*The Military Two-Step goes well with Queen Victoria*)

**BACK HAME TAE**  
**AUCHTERMUCHTY** — Jimmy Shand  
EMI-Parlophone PMC 1263  
(*Several good Jigs and Reels*)

**O'ER THE BORDER** — Jimmy Shand  
EMI-Parlophone PMC 1069  
(*Reel of the 51st Division is a favorite*)

This is just a starter—we'll have more later including a list of some well-phrased hoedowns that fit contras.

reminders as needed by the dancers."

Don offers some tips on Phrasing and Timing:

"The caller/teacher should try to allow the dancers to sense their timing of the dance actions by becoming aware of the length of the musical phrase rather than through a dogmatic counting of steps. This can be accomplished by reminding the dancers to 'start with the phrase' and 'end with the phrase.' Subtle use of the music volume control to emphasize the phrase will help in many cases. The caller should increase volume on the 1 count and fade (decrease) volume on the 7th and 8th counts of each phrase when needed to keep the dancers in unison with the phrase. This technique should not be overworked. The 1 count can also be emphasized by saying the word 'go' or 'now' occasionally if the dancers should get off phrase. The task of the caller/teacher is to make it possible for the dancer to dance to the music, and not to the cadence of the caller's voice."



# SQUARE DANCE DIARY

by a square dancer



Sports arenas often have off-nights when their facilities can be made available to

## INGENIOUS SQUARE AND ROUND DANCE CLUBS

"...ABOUT ALL WE DO HERE ARE THE RUNNING SETS, ROUNDS AND SIMPLE MIXERS..."

## DOWNTOWN HOCKEY ARENA SQUARE DANCING TONIGHT

"...THE ELMINDORFS ARE IN FOR FIVE MINUTES FOR BREAKING UP A SPIN CHAIN THRU AND HARRY, THERE, FOR ROUGH DANCING..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.





# • Chapter forty-four

## *The Caller's School Curriculum*

*As a means of insuring that all potential callers attending a callers' school have the benefit of instruction that covers basically the same subjects as other callers' schools, a group of CALLERLAB leaders produced a 14 point suggested curriculum in the last few years which has provided the guidelines for callers' schools everywhere. Here, as a guideline to caller-coaches and to prospective callers interested in knowing what is covered in a callers' school, is the CALLERLAB outline. Copy contained in italics is additional notes made by our editors and includes references to previous chapters of this textbook on each of the subjects covered.*

**T**HE SELF-TAUGHT CALLER, the person who has trained himself to get up in front of others and to call and teach, has had to learn this art the hard way. If his natural attributes were such that stage presence, natural voice qualities and memory were already well developed, then perhaps the task of becoming a capable caller was not difficult. Still, there are many things that he must search out by reading books, by observing others, and just simply by experience. Undoubtedly he will make mistakes, possibly losing a number of dancers along the way, but perhaps this was the only way he could learn.

This process has probably seen more callers through their initial stages of calling than any other. The system is harsh and it has proven to be difficult to many who have had specific problems to overcome. To the rescue, during recent years, has come the callers' school. A callers' college by whatever name its leaders may have chosen for it is, in a way, a shortcut method of avoiding many of the normal pitfalls facing the would-be callers. Learning to call under the guidance of an experienced caller-coach has proven to be one of the safest ways of breaking into the calling game. Occasionally a callers' school may be staffed by a *team* or staff of caller-coaches who combine to represent, collectively, expertise in the many subjects the student caller will be studying.

Here are the subjects that make up the curriculum of the average callers' school:

**Leadership:** This refers to the responsibility a caller accepts relative to the square dance activity. It includes, among other things, guidelines to personal and professional ethics, philosophy, human relations, public relations and overall basic leadership techniques.

*In his chapter on Leadership in the 9/70 issue of SQUARE DANCING, Lee Helsel wrote that personal leadership qualities which must be developed*



and practiced if one hopes to become a successful caller-leader include: dependability, honesty, loyalty, sincerity, cheerfulness, firmness, optimism, fairness, foresight, imagination, open-mindedness, self-reliance, cooperativeness, tactfulness, unselfishness, friendliness. Practical leadership elements that can be applied, and if followed, prove to be helpful would involve the following: (1) Avoid extremes—follow the principle of “the greatest good for the greatest number.” (2) Develop sensitivity to the needs of people. (3) Evaluate your actions, programs and results of your leadership on a continuous basis. (4) Develop and adhere to a code of ethics toward other callers. (5) Be enthusiastic—it’s contagious. (6) Develop a sense of humor—that’s where the fun is. (7) Overlook mistakes of dancers. (8) Anticipate blunders—your job is to help people avoid them. (9) Be patient—one of the harder things to do. (10) Develop confidence through preparedness. (11) Program just enough—don’t overdo a good thing. (12) Expect the best from your dancers. (13) Get to know your dancers. (14) Be flexible—change plans to suit the situation. (15) Admit mistakes (we all make them).

**The Mechanics and Teaching of Calling:** The course of study should include training and instruction in the areas of Timing (see Chapter Thirteen, 1/72), Rhythm, Phrasing (see The Science of Calling, Chapter by Ed Gilmore, 3, 4 & 5/70), Voice and Vocal Technique (Chapter Four, 8 & 9/70, by Ardy Jones). The duties of a master of ceremonies and showmanship—appearance, proper dress, stage presence, personal delivery and style (Chapters Eighteen by Jim Schnabel, 8 & 9/72, Twenty-seven by Bob Van Antwerp, 6/73 and Thirty-one by Chip Hendrickson, 5 & 6/74).

In her chapter on Voice, Ardy Jones said in effect that the caller’s voice is his single most valuable and irreplaceable possession. How he develops his voice and how well he uses it in calling largely determines his calling effectiveness and appeal to the dancers. Perhaps the greatest cause of tension and voice strain, especially for newer callers, is attempting to call dance figures and material with which he does not feel entirely secure. Never undertake formal study of singing, speech or drama and attempt to use calling material or do calling as specific study. It does not work. Physical posture and mental attitude both have a very great effect on the quality and clarity of the voice.

**Teaching:** A school for callers should provide the opportunity for each student to improve and upgrade his knowledge of square dance choreography and the mechanics of dance movements. Every caller should thoroughly understand at least the 75 basics before he can say he is a caller. He should be provided with training and guidance and teaching methods (verbal, show and tell, etc.) and in learning how to organize and conduct his own beginner class so that he may build his own program—rather than wait for bookings or try to reshuffle present groups.

In Chapter Seven (12/70 and 1/71) Dave Taylor said in effect that the field of teaching encompasses so many qualifications that it is one that should be continually researched and studied. Here are some of the guidelines necessary to becoming a successful instructor of square dancing: (1) Skill in planning and preparation. (2) The ability to attract the complete and undivided attention of the class. (3) A skill of communicating and



explaining in very simple, basic terms. (4) An infinite amount of patience. (5) A genuine love for the square dance movement and for the people being taught. (6) The wisdom it takes to keep from losing perspective and the ability to use judgment in his approach to teaching. (7) A desire to serve people. Above all - avoid over-teaching.

**Programing:** The callers' school curriculum should include a detailed study of basic programming techniques to include programming for one call, one evening, one weekend or an entire season.

*In 9 & 10/74 in his chapter on Programming Jim Mayo discussed some of the most important ingredients for a night of well programed dancing - variety, figure development and challenge. He demonstrated how to apply these elements to the one-night stand, the club caller's program, the workshop and non-dancer party.*

**Choreography:** This is the technique of constructing dance patterns and it deals with such things as body mechanics, flow of movements, standard or uniform execution, position dancing, hand sequences, simplicity or complexity of material, patter techniques as opposed to singing call techniques. In this category, the curriculum should provide training and guidance in sight calling, memory calling (including the use of zeros equivalents, setups, get outs, etc.). A callers' school should not TEACH A CALLER TO READ. (Refer to Chapters Ten, Zero Movements and Equivalents by Jay King, 7 & 8/71 and Twelve, Variety by Don Armstrong, 11 & 12/71.)

**Business Aspects:** The callers' school curriculum should include a discussion of callers' fees, taxes, and accounting, contracts, insurance and the importance of good business ethics. There should also be a comparison of the business aspects of conducting a caller-operated program as opposed to a dancer-operated program.

*In his Textbook Chapter on the Business Side of Calling, Al Brundage (10/72) explains that the caller is a salesman of square dancing. He is a professional and must act like a pro, develop businesslike procedures and, most important, know his product.*

**Round Dancing:** Every caller should have a knowledge of the basic round dance movements and terminology and the instruction of this should be included in the curriculum of a callers' school. There should be some guidance in teaching simple rounds and mixers. (Text references: Round Dancing and The Square Dance Caller by Frank Hamilton, Chapter Thirty-eight 12/75 & 1/76 and Squares and Rounds Together, Chapter Forty-Two by Manning Smith, 9 & 10/76). A knowledge of contras and their use should also be included. (See Textbook Chapters Twelve, 11 & 12/71, Fifteen, 4 & 5/72, and Twenty-three, 2/73, all by Don Armstrong.)

**Equipment:** Coverage of this subject will deal with the caller's ability to use and operate public address equipment with maximum effectiveness, along with such topics as acoustics, etc.

*In the Textbook Chapter Eight on the subject of Sound by Roland Onffroy (2, 3, 4 & 5/71) it is pointed out that a caller's sound system is a very important link between himself and his dancers. It is important to understand how it works, how to correct sound problems, how to "sound" a hall, how to obtain good balance of voice and music, what a caller should*



expect from his sound system and how to take care of it.

**The Caller's Partner:** The curriculum should include some discussion of the role of the caller's partner—the partner's opportunities and responsibilities should be discussed.

*In the chapter on The Caller's Partner by Bob Osgood, 10/70, it is pointed out that contemporary square dancing is an ideal activity for husband and wife to share. When one-half of this partnership decides to call, the situation is changed and the wife (or husband) finds herself without a dancing partner. This does not mean that the caller's partner no longer has a role to play—it simply means that the role has changed. The partner becomes a booking agent, sees to hall rentals, offers advice and help to dancers, assists the caller in his public relations, checks sound, evaluates the performance as a teacher and caller, and sees to it that the caller leaves for a dance in a relaxed frame of mind, ready to "call up a storm" when he takes microphone in hand.*

**Resources:** Each student caller should be provided with information about sources of additional training and training materials, such as books, magazines, archives, standards, publications, etc. (*Covered not only in the Text Chapters, but throughout the pages of SQUARE DANCING Magazine.*)

**History, Heritage and Tradition:** Each person attending a callers' school should be provided with key information so that he may interpret the history and heritage of American square dancing. He should understand the overall history and background of modern square dancing, i.e., what makes it tick and how we reach the point where we are today. (*Check the Heritage articles in SQUARE DANCING Magazines written by Bob Cook and Ralph Page. Also, check the 1976 issues that featured the Bicentennial.*)

**One-Night Stands:** The curriculum of a callers' school should include training and guidance and the techniques of conducting a successful one-night stand type of square dance evening. (*Check Chapter Thirty-nine, The One-Night Stand in the 2, 3, 4 & 5/76 issues and also the Handbook on One-Night Stands.*)

**Self-Study Techniques:** Each student caller should also learn how to continue his training program as a square dance caller through effective practiced techniques, self-evaluation, and the value of seeking out and participating in additional training activities, seminars, clinics, association meetings, schools, etc. (*Referring to the Callers' Textbook as a continuing source of material and ideas will prove helpful. Check with other callers' texts and the notes you receive from your callers' school. In addition, look for a chapter on continuing improvement in a coming issue of the Callers' Textbook.*)

**Singing Call Techniques:** The curriculum should include training and guidance in the techniques of the singing call; memorize, pre-learned, and singing call showmanship.

*In Chapter of the Textbook, The Care and Feeding of Singing Calls (12/73, 1, 2, 3 & 4/74), Bill Peters takes the student caller step-by-step through the structure and use of singing calls in the calling program. He breaks down, in depth, the 3-step process in choosing a new singing call, selection or picking the call, adaptation or preparing the call and presentation or calling the call.*



Of course, the callers' college will go into some subjects in more detail than others, but you will find as a rule the most acknowledged callers' schools that follow the CALLERLAB curriculum suggestions will cover all of these subjects. Much depends upon the length of the course. In instances where a callers' course is divided into *new caller* and *experienced caller* categories, some topics may be covered more fully in one section than in another.

There was a time when all of these things were *discovered* by the new caller on his own. Today, in a week's concentrated study in a callers' school, the experience of many years is captured for the new caller to absorb and practice.

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**PROGRESS REPORT:** *We are now in the final stretch before putting this Callers' Textbook into a single volume. A few segments have yet to be written. In several instances some sections will be added to chapters already presented. In coming issues you will find a mixture of topics that will include new material, as well as additions to existing chapters. Also, under the heading of The Callers' Notebook will be segments of valuable material, some of which will be included as a part of the text and others that will appear only as a part of this new section as a valuable help to callers. In some instances special chapters such as the one on Voice by Jim Mayo, will be included in the Textbook, but will not appear in the magazine.*

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## Some Views on ROUND DANCING



*By Ed and Molly Rzesutek*

*Reprinted from Calls 'n' Cues, publication of the Washington Area Square Dancers Co-operative Association.*

**T**HERE ARE SOME who feel that the constant introduction of innovative figures and new routines has a tendency to keep some prospective dancers from joining the movement. It has been said that too much material confuses the dancers and discourages them. On the whole we do not think so. As in any endeavor one must grow, and challenge is the spark that gives that endeavor meaning and excitement. Round dancing is no exception.

When we went to our first festival as new dancers, there is no question that we were overwhelmed by the amount of new material and, for us, the complexity of that material. However, we tried to learn every dance we could to the extent of our limited knowledge. We were discouraged, yes, but only from the

standpoint that we couldn't do everything we wanted to do.

But we knew that if we persevered in the ensuing months, by the time the next festival rolled around we would be in a position to learn more than we had the previous year. The first festival was rewarding, but the second festival was twice as rewarding. Not only did we have the basic skills to absorb and learn more new material, we also knew many more dances, thus enhancing our enjoyment of the party or evening dancing. By the time the third year rolled around, we felt a bit smug and thought we would be able to do most anything they threw at us. Not so! We were capable of doing more than the preceding year, but still there was much we couldn't do, or at least couldn't do with ease or grace.

But again, for us it meant that there was still a further challenge—not discouragement or distress because we were unable to master all that was put before us.



We have found in our short dancing lives that we have been taught numerous new dances that we will never do again. (We say "taught" rather than "learned" because one doesn't learn a dance until one has danced it many times.) Some would say, "What a waste of time." We do not think so. We may never see a particular dance again, but we will have been exposed to a figure the use of which is applicable in another dance. Or we will have been exposed to the technique of another leader, a technique which we can apply in our own dancing.

Certainly that kind of experience is not a waste of time. It not only serves to improve our dancing, but it also "stretches" us; it provides that extra challenge. And whether or not we learn that new dance, if we learn just one new step there is always the rewarding sense of accomplishment. We have at least succeeded, if not in the larger sense, certainly in the smaller.

There are those, of course, who will want more or less challenge, but we don't think it can be said that there are some who want no challenge at all. Round dancing would not be where it is today were it not for the continual

improvement in the techniques of dancing and teaching and in the introduction of more and more new steps. That is not to say that we should be bombarded with new figures, but our dance routines must not remain static.

One of the beauties of round dancing is the fact that each of us can set our own level. Each of us can dance a little or a lot. We can do square dance level rounds exclusively, or we can spend our time only on the advanced routines. It can probably be safely said that the majority of dancers is somewhere in between.

That brings up three important points. One, all of us need and want some degree of challenge, whatever the level; two, all of us have the opportunity to seek our own level; three, and not least, the round dance movement should never become static. Just because some dancers wish to do only the easier rounds, that desire should not be imposed on the rest of the dancers. By the same token, the advanced dancers should not impose their ways. While there is opportunity for all, the round dance movement must be allowed to continue to grow, or die.



*Jim and Bonnie Bahr — Lakewood, Colorado*

**L**IKE SO MANY OTHERS, Jim and Bonnie Bahr began their round dance career by enrolling in a square dance class in 1970. They loved square dancing (still do) and when introduced to round dancing a year later it was only natural that this feeling grew.

The Bahrs now run an active program in their hometown of Lakewood, Colorado, with three round dance clubs ranging in levels from easy to advanced that dance weekly, year 'round. They conduct one 20-week basic course for beginners each year and two intermediate to advanced basic clinics for dancers desiring to move from one level to another.

They are still on staff at what they refer to as "home base" for their original square dance club, the Titan 8's, where they teach the round of the month and cue rounds between tips. All three of their round dance clubs are members of the Denver Area Square Dance Council and the Bahrs are members of the Denver Callers Association and the Colorado Round Dance Association, currently serving as President of that organization.

Jim and Bonnie feel honored to have been on staff at festivals and camps in Colorado as well as many other states. They enjoy meeting new people and dancing with old friends wherever they are.

Another nice thing that has recently happened is that the Bahrs have begun to choreograph dances for the Wagon Wheel label. Their first dance, "Hey, Good Lookin'," was introduced by them at the 25th National Square Dance Convention in Anaheim, California, last June.

Jim and Bonnie have two children, Shannon and Jimmy, who can usually be found dancing with their parents or very close by.



# LADIES ON THE SQUARE

## A SEWING CLINIC

By Lorraine Melrose



**H**AVE YOU AND THE MEMBERS of your club taken advantage of sharing with each other and with the members of your beginners' class the ideas and patterns you've been collecting to these many dancing years? Plan now to do so.

There probably will be several members who would be willing to work together as a committee. You'll want to arrange a meeting place, one that will have large tables for working areas. We've found that we can usually use the library room at the school where we dance. Then, select a night that is convenient for the majority of the ladies.

### Collecting Patterns

Ahead of time, collect all of the pattern ideas which members have to share. Also plan to bring garments that evening to display and to show just what can be sewn. One of our members took many of the separate patterns for sleeves, collars, necklines, etc., and made up samples which in turn were placed on a basic bodice which was on a dress form she brought along.

As you collect patterns, copy those you plan to share onto heavy tag or railroad board. The latter comes in many colors allowing you to use a different color for each collar, neckline or sleeve. It is also helpful to join the pieces of a pattern which go together. This can be done by punching holes and then using a belt hole punch and small belt hole grommets and then stringing the pieces together. This assures that your pattern will not be torn in handling.

### Suggested Materials

... a display board with the envelopes of currently available patterns attached;

... a rack with the clothes to be shown;

... newsprint (roll ends can be obtained from local newspapers for free or for a nominal fee) used for tracing patterns;

... your separate patterns to be traced. Ask those attending to bring felt tip pens, scissors and yardstick.

### Two Levels of Experience

Planning for such a night may involve two sets of ideas—one for the club members and one for the newer dancers. For the experienced dancer, more advanced sharing can be done. Use the patterns you've collected and show how any pattern piece can be adjusted to fit onto a basic bodice pattern.

### PATTERN NUMBERS

The dress modeled on the January Feature Fashion page was Simplicity #5569. The current Simplicity book does not include this pattern. Occasionally an outdated pattern may be found through your local fabric shop or by writing directly to the pattern company. Enough interest may encourage a company to reissue a pattern. Whenever possible, for your information, we will include pattern numbers, even if outdated.

For the newer dancers you'll want to go into more detail about square dance dress construction, helping them pick out a basic pattern, etc. Don't overwhelm them. Give them a few good basic ideas and get them started off with enthusiasm for their new project. Some of them may never have sewed before or may have done very little of it. They will need encouragement and offers of help. They need to be assured that with help they'll produce a lovely dancing dress. Don't introduce too many individual patterns the first evening.

Important for a newer dancer would be a discussion on how to alter a pattern for better  
(Please turn to page 64)



# RED HOT

Revisited



**T**HERE WAS A TIME when just about the most challenging figure in square dancing was Red Hot. It came out during a period when communications were a bit slower than they are today, and as a result the figure was done in a

number of different ways. Interestingly enough, today Red Hot can be called directionally even without using the title.

Just to refresh everybody's memory here is a call that will fit almost any of the descriptions. "Turn the right hand lady with the right arm 'round. Turn your partner by the left, go all the way around. Turn your left hand lady by the right arm around. Head back to your partner and turn her by the left arm around. Now promenade your corner when she comes down."

One common variety of Red Hot started from a promenade (1). The call might be preceded by "Pull the ladies to the center, go Red Hot!" The men would release right hand-







holds, retain the left and pull the ladies across in front of them (2). As they reached the center (3) each man would release this lady and move forward (4), turn the lady ahead of him by the right forearm (5) and then move backward one lady to turn partners by the left and go all the way around (6).

Completing the turn they would face their corner and turn that left hand lady with a right forearm (7). Returning to their partner, they turned her with a left (8). At this point the men would step in toward the center, extend the palm of their right hand toward their corner where the ladies would right face turn (9) underneath the raised right hands and promenade. The ladies have moved forward

(counterclockwise) one man (10).

In Southern California, when the dance first came out, the call Red Hot signaled the ladies to do an independent half left face turn on the outer rim of the square (11) to face the opposite direction (12) and be ready (as in 5) to continue Red Hot in the usual way.

You can start from a standard allemande thar star (13) with the men backing up and the ladies on the outside moving forward and do a Red Hot. Simply shoot the star and all the men will move forward in the direction of a grand right and left one person and be in a position (14) to start Red Hot all over again. It's a versatile movement and will probably be with us for some time to come.





# 26<sup>th</sup> National Square Dance Convention

*"World's Greatest Square Dance Event"*



**S**UN, SURF, SAND, and square dancing! You'll find all of these plus some of the best in youth square dancing in recent years at the 26th National Square Dance Convention in Atlantic City, New Jersey, June 23, 24, and 25, 1977.

The fun begins with a "Trail End Dance" on Wednesday night and a "Get Acquainted Party" early Thursday morning. Parties, workshops, and outstanding dancing are scheduled for each day of the Convention. A special deep sea fishing trip for youth only is being planned and there are ten miles of boardwalk and beach to enjoy. Famous Steel Pier offers everything from arcades and rides to pop singing stars in concert.

The Program Committee for the youth dancers attending the Convention is now hard at work planning what they hope will be the best Youth Program ever. A sneak preview of some of the things to look for includes:

Three Get Acquainted parties, one each morning from 10 to 11 AM with national callers. Workshops during the afternoons on rounds, line dances, squares—and maybe even one on contras. Evening will see lots of square dancing and line/round dances, plus even a Youth Exhibition Group or two. The Program Committee plans to have many national callers scheduled in the Youth Room plus at least two hours of teen callers each day.

## **Tours and Tours**

Folks traveling some distance to attend the 26th National will be missing a bet if they don't plan to do some sightseeing while on the East Coast. A number of tours of the area around Atlantic City are planned for those who would like to take some time out from dancing. Especially interesting is the tour of Historic Philadelphia each Monday through Friday from 9 AM to 6 PM. The first stop will be at the Visitors Center where a film will be shown depicting the history of the U.S. from 1774 to 1800—an absolute must for everyone.

Moving on to Independence Hall, visitors will observe where the signing of the Declaration of Independence took place, then proceed

on to view the Liberty Bell in its new housing. As the tour continues other stops will include Betsy Ross' House, Christ's Church, Elfreth's Alley—the oldest street in America, and Ben Franklin's grave. A rewarding treat will be lunch at the Monk's Inn overlooking the Delaware River.

A second tour will be of New York City. This tour runs Monday through Friday departing at 8 AM and returning at 10 PM. The Statue of Liberty, United Nations, the Empire State Building and the many skyscrapers of New York City are just a few of the things to be seen.

Other tours include a New York City Night-life Tour, a visit to the Pennsylvania Dutch Area, Williamsburg, Virginia, Tour, and a Post Convention Tour to Washington, D.C., and Mt. Vernon, Virginia. This is a two-day tour of the fabulous sights of our nation's Capitol and the various memorials, then on to the home of George Washington at Mt. Vernon. Two dinners are included in the cost of this tour. Leaving Mt. Vernon at 7 PM, the coach will stop at Washington Airport, Baltimore Airport and Philadelphia International Airport for those desiring flights, then will return to Atlantic City at midnight.

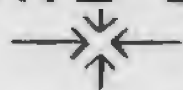
Remember, reservations and payment for all tours must be made in advance. Please contact Hank and Dot Tallardy, 460 Barker Road, Springfield, Pennsylvania for reservations and information on any of these tours. As long as you are traveling to Atlantic City you would be remiss if you didn't take the opportunity to see some of the spots where history was made over 200 years ago and to see where our government carries on its day-to-day business.

For further information about the 26th National Square Dance Convention write Box 383, Glassboro, New Jersey 08028. The folks in charge will be happy to furnish information and registration forms.

So pack your bags, grab your dancing shoes and "Set Sail for Atlantic City" and the 26th National Square Dance Convention. But first, don't forget to register. See you there!



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Michigan

Sunday, February 13, is the date set for the 5th Annual Sweetheart Ball to be held at the High School in Milan. Featured round dance teachers will be Charlie and Bettye Procter of Texas. Tickets are \$16.00 per couple which includes a full course roast beef dinner. For information and tickets contact Dave and Shirley Fleck, 3444 Orchard Trail Drive, Toledo, Ohio 43606.

## California

Some 36 members of the Rossmoor Square Dance Club visited the South Seas and after touring such romantic places as Tahiti and Fiji, the group attended a square dance in Auckland, New Zealand. The Americans will long remember the hospitality and enthusiastic reception they received from the New Zealanders. On literally a moment's notice each American

couple was provided with an escort from their hotel to the dance. The callers, Stan Pye, David Cormie, and Verne Anderson, did an outstanding bit of calling and the New Zealand dancers demonstrated the hospitality, courtesy, and concern for their visitors' welfare that gives square dancers the world-wide reputation of being the friendliest of all people.

— John Morin

## Arizona

The 30th Annual Valley of the Sun Square and Round Dance Festival will be held at the State Fairgrounds in Phoenix on February 11th and 12th. Featured caller will be Nelson Watkins; Tom and Jean Cahoe will be in charge of round dancing. There will be dancing to multiple callers and live music. Camper and Trailer space is available at the fairgrounds. For information write Forrest Van Sickle, 2226 W. Georgia, Phoenix, Arizona 85015.

## Ohio

The Snowball is sponsored by the Central Ohio Callers Association as the one big special of the area intended to combine all the new classes for fun, fellowship, and goodwill. For that reason the dance level is no higher than 38 basics. Angels are encouraged to attend and easy rounds and contras are prompted and cued. The Snowball is always held on the last Sunday in January and at the 1976 dance there were over 100 squares in attendance. This annual affair brings great excitement to the new dancers and they are overwhelmed! It is the brainchild of the Central Ohio Callers Association and, needless to say, everyone thinks it's a good one!

## Alabama

Mobile's 24th Annual Azalea Trail Square Dance Festival is scheduled for February 25th

Wheel chair dancing at Delmar Gardens Retirement Center in St. Louis, Missouri. Caller Roz White became interested in wheel chair square dancing when he was asked to call once a month for a group of cerebral palsy children and he has been calling for them ever since. He uses the experience gained to entertain folks at retirement homes and hospitals in the area.





# ROUND THE WORLD of SQUARE DANCING

and 26th in the Municipal Auditorium. Featured will be Melton Luttrell and Beryl Main on squares; Manning and Nita Smith and Barbara and Jerry Pierce on rounds; Sheila Popwell with a clogging workshop; and live music by the Rhythm Outlaws band.

## Colorado

February 5th is the date for the "Spring's Promise" Square Dance Festival at the University Center Ballroom, University of Colorado at Greeley. Dale Cassidy will be on hand for the square dancing with Ty Rotruck conducting rounds. This is an afternoon workshop and evening dance sponsored by the Jeans and Janes and Greeley Merry Mixers square dance clubs.

## Oklahoma

The Northeast Oklahoma Square Dance Association will present its 30th Annual Festival on April 2nd at the Assembly Center in Tulsa. Events begin at 12 Noon with a workshop and informal dancing, followed by a fashion show, grand march evening dance and an afterparty. One out-of-state and one out-of-district caller is always featured at this festival. Special halls are set aside for singing calls, challenge, teens and round dancing, in addition to the dancing in the main arena. Tickets for this affair went on sale in January.

## Illinois

Square dancing is always fun, but it can also be unusual, especially when it becomes a part of a wedding celebration. Carl and Bev Panasik



Bride and groom, Bev and Carl Panasik.

were married last June in West Columbia, South Carolina. Following a reception at the Church Fellowship Hall, a square dance party was held at the home of the bride's parents. Since Carl and Bev are members of the Boots and Bows Club in Urbana, Illinois, club caller Dave James made a special tape of calls that traveled to South Carolina for the dance. The bride wore her wedding gown complete with a full length train. Needless to say, swinging the bride was done with great care.

## New Jersey

The Jersey Shore Promenaders of Sea Girt are celebrating their 20th Anniversary this month. The club was activated in November,



Rose and Bill Dodd, guiding lights of the Jersey Shore Promenaders of Sea Girt.

1955, when Bill and Rose Dodd were asked to speak about square dancing to the couples' club of St. Uriel's Church. As a result seven couples began taking lessons from Bill. The club has continued to grow every year and the members feel that the success of the group in maintaining an average membership of 60 dancing couples is a tribute to its caller and director, Bill Dodd. He has been teaching new classes for each of the 20 years the club has been in existence. The club holds 10 open dances each year with national callers and continues to meet on the 2nd, 4th and 5th Wednesday of each month at St. Uriel's Church.

## Australia

Square dancers in Australia are ready to greet visitors to their 18th National Square Dance Convention which will be held June 10, 11, 12, and 13, at the New South Wales University in Kensington. If you wish to obtain further information you may send your inquiries to Bill Matthews at 10 Carolyn Avenue, Narraweena 2099, New South Wales, Australia.

## Georgia

The site for the Gilmer Promenaders 5th Annual Apple Festival Dance in September was the new Gilmer County Civic Center in Ellijay.





Enjoying their Apple Festival Dance in their new facility, Gilmer Promenaders followed the Grand March (above) with happy dancing (right).

Don Franklin was the caller and approximately 35 squares attended the dance. Ellijay is a small town in Northern Georgia and its residents are justifiably proud of their new Civic Center with its olympic style swimming pool, concession stands, a complete kitchen and a banquet size dining hall.

The staff and all visiting callers feel that the 12th Annual Jekyll Island Jamboree was the best one yet. There was something for everyone and everyone seemed to enjoy the whole affair with great and wholesome feelings. It is the hope that the future will bring an even bigger and better Jamboree. The dates for the next one are August 19-21, 1977.

#### **Kentucky**

Sponsored by the Kentuckiana Square Dance Association, Ed and Alice Colin were appointed chairmen of the newly-initiated mini-LEGACY Educational Training Seminar. The Seminar was held in January at the Ramada Inn in Scottsburg for some 100 square dance leaders. Stan and Cathie Burdick, Executive Secretaries of LEGACY, were featured as resource staff members for the seminar. Other leaders, in addition to the Burdicks and Colins, were Roy and Marita Davis and Russ and Roberta Carty.

#### **Florida**

Keith Allen has found his "calling." When he's not attending sixth grade classes at Stone Middle School in Sebastian, 11-year-old Keith is either studying the intricate choreography of square dancing, teaching classes, or performing guest tips for professional callers at square



dances. Keith holds two weekly classes and is exploring the possibilities of working with a group of handicapped children. He already has a bulging collection of square dance recordings and a P.A. system. The money he earns teaching square dancing is carefully saved in a special bank account and he hopes to eventually purchase more sound equipment with his calling cash. Why has he put aside childhood pursuits to embark on this career? "I just like doing it," says Keith.

#### **Indiana**

William Charles was bushwacked by Indians around 1812 and his remains are somewhere beneath the front lawn of the fabulous French Lick-Sheraton Hotel and Country Club in French Lick. At that time this site was occupied by a fort built by early settlers who found the mineral springs beneficial. About a hundred years earlier the French had attempted settlement of the area because of the rich mineral springs, which attracted animals who flocked to lap waters and lick the wet rocks, but due to the harassment by the Indians made

*(Please turn to page 74)*



# 8 pounds of sound by Hilton



## The Micro-75

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The Micro-75 delivers the same Hilton sound which has set the standard in the square dance field for years.

### SUPER-COMPACT SIZE

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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

*February, 1977*

**F**ROM THE DAYS of traditional square dancing right up to the present time dancers have always been intrigued by traffic patterns which called for the two head couples to do one thing while the side two did another.

**Heads go forward, the sides divide**

**Swing in the center and swing on the sides**

In its simplest form the principle of having the heads do one thing and the sides another became a form of challenge. The dancers, of course, all knew how to swing but to swing at different times and to change positions around the square was a bit tricky.

The grand square routine, which appeared as one part of several of the stately Lancers, was simple in concept—just walk three counts and turn on the fourth. But when side couples were required to go through one pattern and the heads another, the chance for error became enlarged.

Today with our increased number of basics we have more opportunities to apply this principle. Two couples can do a square thru in the center while the other two can simultaneously separate, do sa do and star thru on the outside of the square without interfering with the action of those in the center.

Lee Helsel has collected for us a series of examples of what *can* be done with “heads do one thing—sides do another.” These are presented in a progressive order of difficulty from these three setups.

1. Static lines of four
2. Static squares
3. Double pass thru formation

One thing that's important to remember is that those working in the center should, in most dances of this type, stay as close to the center as possible, while those on the outside should try to operate as far away from the center as the size of the crowd will allow.

**Four ladies chain**

**One and three pass thru go around one**

**Lines of four forward and back**

**Center four square thru**

**Others star thru**

**Right and left thru**

**Dive thru**

**Square thru three hands**

**Allemande left**

Now that you have the idea, try these out. In figures of this type the dancers must be kept constantly alert as to what the others in their square are doing because they may be called into action at any moment.

**Head couples lead to the right circle four**

**Head gents break, make lines of four**

**Pass thru**

**Tag the line, face in**

**Center four square thru four hands**

**Others star thru**

**Centers in, cast off three quarters**

**Centers square thru four hands**

**Others slide thru**

**Pass thru**

**Left allemande**

**One and three lead right circle four**

**Head gents break make a line of four**

**Forward and back**

**Right and left thru**

**Rollaway with a half sashay**

**Center four square thru four hands**

**Others star thru**

**Centers in cast off three quarters**

**Centers square thru four hands**

**Others slide thru**

**Star thru**

**Pass thru**

**Partner trade**

**Allemande left**

**One and three lead right circle four**

**Head gents break make a line of four**

**Pass thru**

**Tag the line, face in**

**Center four square thru four hands**

*(More of this example, next page)*



Others star thru  
Centers in cast off three quarters  
Pass thru  
Tag the line, face in  
Center four square thru four hands  
Others star thru  
Do sa do, make an ocean wave  
Girls trade  
Swing thru  
Turn thru  
Allemande left

One and three lead right circle four  
Head gents break, make a line of four  
Pass thru  
Wheel and deal  
Outsides squeeze in, make a line of four  
Centers square thru four hands  
Others star thru  
Spin chain thru  
Girls circulate twice  
Boys run  
Wheel and deal  
Dive thru  
Pass thru  
Allemande left

One and three lead to the right and circle  
Head gents break make a line of four  
Pass thru  
Wheel and deal  
Double pass thru  
Centers in cast off three quarters  
Center four square thru  
Others star thru  
Swing thru  
Spin the top  
Curlique  
All eight circulate  
Boys run  
Star thru  
Pass thru  
Wheel and deal  
Centers square thru three hands  
Allemande left

Head couples pass thru  
Around one, two lines of four  
Centers square thru four hands  
Others star thru  
Do sa do to an ocean wave  
All eight circulate  
Curlique  
All eight circulate  
Boys run  
Star thru  
Pass thru  
Trade by  
Allemande left

Head couples lead to the right circle four  
Head gents break two lines of four  
Centers box the gnat  
Centers square thru four hands  
Others slide thru  
All curlique  
Walk and dodge  
Boys run  
Cast off three quarters  
Girls trade  
Scoot back  
Grand right and left

This next one can get a bit tricky. Following the spin the top the head couples, in this case, must be aware that when they are in an ocean wave they are also facing a person with whom they can do a right hand pull by, for as the sides divide to join the heads, two facing lines of four are formed momentarily. A word of caution to your dancers may be in order here.

Side ladies chain  
Head couples do sa do to an ocean wave  
Spin the top  
Others divide (step forward)  
Right and left thru  
Star thru  
Dive thru  
Square thru three hands  
Allemande left

One and three do sa do to an ocean wave  
Spin the top  
Others divide (step ahead)  
Right and left thru  
Star thru  
Dive thru  
Star thru  
Do sa do to an ocean wave  
Spin the top  
Others divide (step ahead)  
Right and left thru  
Star thru  
Dive thru  
Pass thru  
Allemande left

Of course there are many more dances of this type, plus an almost unlimited opportunity to experiment. Dancers doing these should be cautioned to "trust me." In other words, *keep moving* without rushing the call or cutting the timing. There is no better example for the need of an understanding of how many beats or steps that a movement takes than in doing dances which incorporate routines of this type.



### CHECK

By Ron Bessette, Grand Prairie, Texas

Heads star thru, California twirl  
Slide thru, boys run (check your line)  
Swing thru (check your box)  
Split circulate one spot  
Boys run, wheel and deal  
Allemande left

### GOOD LUCK

By John Ward, Alton, Kansas

Heads square thru four hands  
Single circle to a wave, boys run  
Ferris, (no wheel) half tag, trade and roll  
Centers square thru 3/4  
Single circle to a wave, boys run  
Ferris, half tag, trade and roll  
Square thru 3/4, left allemande

### EXTRA

By Ron Mineau, Arroyo Grande, California

Heads pass the ocean, extend the tag  
Swing thru, boys trade, boys run  
Bend the line, spin the top  
Boys run, ferris wheel  
Centers swing thru, boys run  
Half tag, trade and roll  
Pass thru, allemande left

### SIX

By Joe Saltel, Eureka, California

Heads square thru  
Swing thru, girls circulate, boys trade  
Boys run, couples circulate, bend the line  
Right and left thru, pass thru  
All the boys run right to a wave  
Swing thru, same sex trade,  
Centers trade, boys run  
Cross trail thru, left allemande

### TRACKING

By Jim Davis, Seattle, Washington

Head ladies chain  
Heads pass the ocean  
Swing thru, boys run  
Wheel and deal  
Pass thru  
Circle four to a line  
Pass thru  
Wheel and deal  
Double pass thru  
Track two  
Swing thru, boys run  
Bend the line  
Right and left thru  
Dixie style to an ocean wave  
Girls circulate, boys trade  
Left allemande

### HOWDY

By John Ward, Alton, Kansas

Heads lead right, circle to a line  
Pass thru, half tag trade and roll  
Pass the ocean, curlique  
Boys run, centers in and  
Cast off three quarters round  
Star thru, centers flutter wheel  
Then pass thru, allemande left

### FOR SURE

By Joe Saltel, Eureka, California

Two and four curlique, walk and dodge  
Curlique, scoot back  
Boys run, right and left thru  
Pass the ocean, swing thru  
Spin chain thru, boys circulate once  
Recycle, pass thru  
Trade by, swing thru  
Turn thru, left allemande

### SINGING CALL

#### FLASH OF FIRE

By Beryl Main, Aurora, Colorado

Record: Chaparral # 402, Flip Instrumental  
with Beryl Main

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner  
Come home and do paso  
Turn your partner by the left  
And your corner right you know  
Turn partner left allemande thar  
The men back down the line slip the clutch  
Left allemande weave on down the line  
Thought you were a friend of mine  
Thought you were my buddy  
Do sa do go once around promenade your honey  
Now you may think that I'm a fool  
And sometimes that is true  
So I'm goin' to heaven in a flash of fire  
With or without you

FIGURE:

One and three flutter wheel  
Move it round in time  
Sweep one quarter pass thru  
Right and left thru in time  
Do sa do around this girl  
And you make an ocean wave girls trade  
Recycle left allemande do sa do your partner  
Corner lady swing swing and whirl  
The corner girl promenade her home  
Now you don't have to see my side  
Or share my point of view  
So I'm goin' to heaven in a flash of fire  
With or without you

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



# ROUND DANCES

## DON'T BE A BABY — TNT 104

**Choreographers:** Wally and Jeanne Heater

**Comment:** Not a difficult two-step and fun to do. Good peppy music. Cues on one side of record.

### INTRODUCTION

1-2 OPEN Wait; Apart, Point, Together to BUTTERFLY M face WALL, Touch;

### PART A

1-4 Face to Face Two-Step; Bk to Bk Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

5-8 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

9-12 Circle Away Two-Step; Circle Together Two-Step M face WALL in BUTTERFLY; Side, Close, Thru, —; Side, Close, Thru to CLOSED, —;

13-16 Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Side —, Behind, —; Side, —, Front to BUTTERFLY, —;

17-20 Repeat action meas 1-4 Part A:

21-24 Repeat action meas 5-8 Part A:

25-28 Repeat action meas 9-12 Part A:

29-32 Repeat action meas 13-16 Part A:

### PART B

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross to OPEN facing LOD;

5-8 Heel, Toe, Fwd Two-Step; Heel, Toe, Fwd Two-Step; Apart, Behind, Side, Touch; Together, Behind, Side, Touch;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice then (Roll L face to WRAP) In Place, 2, 3, —.

## MONTEREY WALTZ — Blue Star 2033

**Choreographers:** Bill and Barbara Cooper

**Comment:** A nice waltz with both right and left face turns. Big band sound music which must be speeded up. Cues on one side of record.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face WALL, Touch, —;

### PART A

1-4 Dip Bk, Touch, —; Manuv end M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD in SIDECAR;

5-8 Progressive Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED M facing LOD;

9-12 Step Bk, Draw, Close; Bk, Draw, Close; Bk, Draw, Touch; Fwd, Side, Close;

13-16 Fwd, Side, Close; Fwd, 1/2 R turn M face RLOD, Close; (R) Waltz Turn M face LOD; 1/4 R Turn M face WALL, Side, Close to BUTTERFLY;

### PART B

17-20 Waltz Away, 2, 3; (Wrap) Fwd, 2, Close facing LOD; Fwd Waltz, 2, 3; (Unwrap) Fwd, 1/4 R Turn M face WALL in CLOSED, Close;

21-24 1/4 L Turn M face LOD, Side, Close; 1/4 L Turn M face COH, Side, Close; 1/4 L Turn M face RLOD, Side, Close; 1/4 L Turn M face WALL, Side, Close;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end M facing WALL:

SEQUENCE: A — B — A — B — A plus Ending. Ending:

1-4 Side, Behind, Side; Thru, Flare, —; Behind, Side, Front; Side, Apart, Ack.

## SPRINGTIME IN THE ROCKIES — Belco 269

**Choreographers:** Ken Croft and Elena de Zordo

**Comment:** An easy waltz to pleasant music. Has a band with cues also.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

### DANCE

1-4 Fwd, Side, Close; Fwd, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M face WALL in LOOSE-CLOSED;

5-8 Side, Behind, Side to end in SEMI-CLOSED facing LOD; Pickup to CLOSED, Fwd, Close; Fwd, Point, —; Bk, Touch, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 Fwd Waltz, 2, 3; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;

21-24 (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD, Fwd, Close; Dip Bk, —, —; Recov, Touch, —;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru twice and Ack.

## RED ROSES — Belco 269

**Choreographers:** Bud and Shirley Parrott

**Comment:** Busy and fun two-step. The music is the old and good tune Red Roses For A Blue Lady. One band has cues.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,



**Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**

**PART A**

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Bk, Close, Face in BUTTERFLY M is facing WALL, —;**

5-8 **Toe, Heel, Cross, —; Toe, Heel, Cross, —; Apart, Close, Together, —; Change Sides, 2, 3 to face RLOD in SEMI-CLOSED, —;**

9-12 **Repeat action meas 1-4:**

13-16 **Toe, Heel, Cross, —; Toe, Heel, Cross, —; Apart, Close, Together, —; Spot Turn to CLOSED M face LOD;**

**PART B**

17-20 **Side, Close, Cross to SIDECAR, —; Side, Close, Thru to SEMI-CLOSED, —; Circle Away Two-Step; Circle Together Two-Step end in TAMARA;**

21-24 **Across, 2, 3, —; Face, 2, 3, —; Across, 2, 3, —; Face in CLOSED M facing WALL, 2, 3, —;**

25-28 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front, Pivot, —, 2, —;**

29-32 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front to SEMI-CLOSED, —;**

**SEQUENCE: A — B — A — B thru meas 31 then Step Apart and Point.**

**MERRILY MERRILY**

**By Bruce Welsh, New Orleans, Louisiana**

**Four ladies chain three quarters**

**Four ladies chain across**

**Join hands and circle left**

**Head men and the new corner**

**Go forward and back**

**Cross trail, around one**

**Line of four forward and back**

**Pass thru, boys run left**

**Left allemande**

**SHOOT A DO PASO**

**By Darrell Hedgecock, San Jose, California**

**All four ladies chain**

**Join your hands circle left**

**Ladies center the men sashay**

**Allemande left**

**Go right and left forward two**

**Gents swing in, allemande thar**

**Shoot that star full around**

**Go right and left**

**Ladies swing in, allemande thar**

**Shoot that star like a do paso**

**Turn your corner right**

**Now back with a left**

**Roll promenade**

**SEA**

**By Gene Pearson, Groves, Texas**

**Heads pass the ocean, girls trade**

**Swing thru, turn thru**

**Left turn thru, centers turn thru**

**Centers in cast off three quarters**

**Star thru, trade by**

**Square thru three quarters**

**Trade by, left allemande**

**ON A DOUBLE TRACK**

**By Thor Sigurdson, Emerson, Man., Canada**

**Heads flutter wheel across**

**Boys lead, reverse flutter wheel**

**Same heads square thru four hands**

**Circle to a two-faced line**

**Couples circulate double**

**Tag the line and cloverleaf**

**(on a double track)**

**Two ladies chain**

**Square thru four hands and trade by**

**Now square thru three hands**

**And trade by**

**Allemande left**

**MACK**

**By Mac McCullar, San Luis Obispo, California**

**Heads square thru, swing thru**

**Boys run, tag line in, pass thru**

**Wheel and deal, centers pass thru**

**Squeeze in, cast off three quarters**

**Same sex trade**

**Centers right and left thru**

**Pass thru, centers in, cast off three quarters**

**Curlique, boys run, allemande left**

**DIXON**

**By Herb Egender, Denver, Colorado**

**Heads star thru**

**Pass thru**

**Circle to a line**

**Square thru three quarters**

**Courtesy turn**

**Put her in the lead**

**Dixie style to an ocean wave**

**Boys trade, boys run**

**Tag the line left**

**Couples circulate**

**Bend the line**

**Square thru three quarters**

**Courtesy turn**

**Put her in the lead**

**Dixie style to an ocean wave**

**Boys trade, boys run**

**Tag the line left**

**Couples circulate**

**Wheel and deal**

**Left allemande**



## SINGING CALLS

**S**QUARE DANCE PATTERNS constructed to specific music have long been a staple of the activity. Sometimes considered to be the relaxer portion of the tip, singing calls have also been utilized as a showcase for new movements.

The singing calls which are presented in the Workshop each month are those selected by our well-qualified reviewer as being among the more promising of the current releases. You'll also frequently find a singing call adaptation in our Ammunition section (page 52). These are singing calls which have been rewritten, usually to a currently popular record, for use in one-night stands and beginner classes. It's not always possible for callers to find singing calls which contain only the basic movements and this type of adaptation becomes necessary.

### THIS OLD PIANO

By Jack O'Leary, Wilbraham, Massachusetts

**Record: Top # 25330**, Flip Instrumental with

Jack O'Leary

OPENER, ENDING

**Allemande left your corner do sa do at home**

**Four ladies promenade one time around**

**Box the gnat with partner men star left**

**Go once around and then turn thru**

**Allemande left that corner**

**Weave around the ring meet partner promenade**

**Who's gonna play this old pianna**

**After I've gone away**

MIDDLE BREAK

**Sides face grand square**

**Who's gonna keep these ivories talkin'**

**The way I used to do**

**Who's gonna play these old songs to you**

**When you're feelin' sad and blue**

**Four ladies promenade one time around**

**Turn thru at home left allemande**

**Come back and promenade somehow**

**Who's gonna play this old pianna**

**After my final bow**

FIGURE:

**One and three square thru four hands around**

**Split two around just one it's four in line**

**Move up to the middle and back**

**Curlique there Jack boys run**

**Do a right and left thru**

**Pass to the center**

**Square thru three quarters round the ring**

**Turn corner left full turn roll promenade**

**Who's gonna play this old pianna**

**After I've gone away**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### UNDER THE "X" IN TEXAS

By Marshall Flippo, Abilene, Texas

**Record: Blue Star #2034**, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

**Oh I wish I was sitting**

**Right under the X in Texas**

**Right in the part of where my heart must be**

**Left allemande that corner**

**Do a do sa do your own**

**Those gents star left around the ring**

**Why turn the partner right**

**With old corner allemande**

**You want to come on back and**

**Promenade you see no matter where I roam**

**I never feel at home right under the**

**X in Texas is where I long to be**

FIGURE:

**Now the head two couples square thru**

**Four hands around you go**

**With the corner lady do a do sa do**

**Do a curlique and then do a**

**Walk and dodge my friend a partner trade**

**A right and left thru you go**

**Why slide thru and swing thru**

**Then find the corner swing**

**Now swing then promenade around you see**

**No matter where I might roam**

**I never feel at home right under the**

**X in Texas is where I long to be**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### I'LL GET OVER YOU

By Bud Whitten, Middletown, Rhode Island

**Record: Thunderbird #155**, Flip Instrumental with Bud Whitten

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain go across the ring**

**Chain the ladies back home again**

**Join hands circle left around that way**

**Left allemande and weave**

**One thing about this heart of mine**

**Do sa do promenade in time**

**All my hurts gonna mend in time**

**And I'll get over you**

FIGURE:

**Heads pass thru and a U turn back you do**

**Turn and left thru turn that girl you do**

**Flutter wheel sweep one quarter more**

**Pass thru square thru three quarters**

**Trade by swing that corner there**

**Left allemande and promenade the square**

**I'll be as good as new when I get over you**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



## TAKE A GOOD LOOK

We're spotlighting the movement, Cross Fold in our Take a Good Look section this Month (see page 24). Our thanks to Bill Peters for permission to use these drills from his "Choreo Breakdown" Callers' Notes of June 1976 to illustrate the movement.

Heads pass thru, separate  
Round one to a line of four  
Pass thru, ends cross fold  
Swing thru, boys run  
Couples circulate  
Bend the line  
Pass thru, ends cross fold  
Swing thru, scoot back  
Boys run, star thru, pass thru  
Square thru  
Separate around one to a line of four  
Pass thru, ends cross fold  
Allemande left

Allemande left, pass by your partner  
Take the next girl, promenade  
Heads wheel around, right and left thru  
Pass thru, tag the line right  
Couples circulate, bend the line  
Pass thru, girls cross fold  
Swing thru, centers trade  
Centers run, bend the line  
Pass thru, boys cross fold  
Left allemande

Heads half square thru  
Swing thru, boys run  
Boys cross fold  
Girls turn straight back  
Star thru, half square thru  
Trade by  
\*Allemande left

or

\*Swing thru, boys run  
Boys cross fold  
Girls turn back  
Allemande left

Heads lead right  
Circle to a line  
Pass thru, ends cross fold  
Centers trade  
Everybody double pass thru  
Centers in, cast off three quarters  
Spin the top, swing thru  
Girls cross fold  
Swing thru, recycle  
Sweep a quarter, cross trail  
Left allemande

Heads square thru  
Swing thru, girls cross fold  
Star thru, California twirl  
Pass the ocean  
Boys cross fold  
Star thru, right and left thru  
Flutter wheel, slide thru  
Left allemande

## KEEP WALKING

By Tim Hendricks, Jackson Mississippi

Promenade  
Heads tag the line, face right  
Cross trail thru  
Left allemande

## MORE STEW

By Stew Shacklette  
Pleasure Ridge Park, Kentucky

Sides flutter wheel  
Square thru  
Swing thru  
Boys run  
Half tag, trade and roll  
Circle once around  
Veer left  
Half tag, trade  
Scoot back  
Partner trade, roll  
Circle half  
Veer left  
Circulate once  
Bend the line  
Slide thru  
Square thru three quarters  
Left allemande

Glenn Hoferkamp  
*Lewiston, Idaho*

Side ladies chain  
Heads flutter wheel and sweep a quarter  
Double pass thru, track II  
Men circulate, ladies trade  
Swing thru, boys run, wheel and deal  
Veer to the left, couples circulate  
Wheel and deal, slide thru  
Pass thru, allemande left

Four ladies chain three quarters  
Heads lead right, circle half  
Dive thru, all double pass thru  
Track II, right and left thru  
Slide thru, pass thru, wheel and deal  
Double pass thru, track II  
Swing thru, boys run  
Wheel and deal, allemande left



# AMMUNITION

This regular feature spotlights material that can be used as drills at particular plateaus during a square dancer's training. Each of these series will be built around a specific theme, either providing additional material on the basics or dances that can be used in classes, one-night stands, parties, etc. This month the emphasis is on a continuation of last month's Right and Left Thru with a Full Turn Around. Also included is a simplified singing call to a currently popular record.

Heads right and left thru  
With a full turn around  
Rollaway with a half sashay  
Separate round one into the middle  
Box the gnat, square thru three quarters  
Left allemande

Heads (sides) pass thru  
Separate around two to a line of four  
Go up to the middle and back  
Box the gnat, right and left thru  
Rollaway half sashay, pass thru  
Arch in the middle, ends turn in  
Right and left thru in the middle  
With a full turn around  
Split those two  
Around one to a line of four  
Go up to the middle and back, pass thru  
Arch in the middle, ends turn in  
Right and left thru in the middle  
With a full turn around  
Change feet, left allemande

Promenade  
Heads (sides) wheel around  
Right and left thru with a full turn  
Move on to the next  
Star thru, right and left thru  
Rollaway half sashay  
Do sa do back to back  
Shake hands, right and left grand

Heads square thru  
With the sides square thru again  
Face out, bend the line  
Square thru three quarters  
Bend the line, star thru  
Right and left thru with a full turn  
Those facing out promenade  
To the left one quarter  
Those facing in lead right  
Left allemande

Head ladies chain  
Head couples right and left thru  
Pass thru  
As a couple promenade to the left  
Three quarters round the outside  
Side couples star thru  
Right and left thru with a full turn  
Promenade to the left three quarters  
Heads star thru  
Right and left thru with a full turn  
Promenade to the left three quarters  
Sides right and left thru with a full turn  
Left allemande

## SINGING CALL ADAPTATION

### SOMETHING ABOUT YOU BABY I LIKE

Rewritten by Ken Kernen, Canoga Park, Calif.  
Record: Chaparral 201

#### BASIC PATTERN

OPENER, MIDDLE BREAK, ENDING

(8) Four ladies chain  
(8) Rollaway, circle left  
(8) Rollaway, circle left  
(16) Left allemande, weave  
(8) Do sa do  
(16) Promenade

FIGURE

(8) Four ladies chain  
(8) Heads promenade half  
(8) Four ladies chain  
(16) Sides cross trail, swing corner  
(8) Left allemande  
(16) Promenade

#### COMPLETELY WORDED CALL

OPENER, MIDDLE BREAK, ENDING

Use pattern that comes with record:

Four ladies chain, why you turn them you know

Rollaway, you gotta circle and then

Hey, rollaway gotta circle you know

Do left allemande, come on weave that old ring

Maybe it's the way you walk 'a down the street

Do sa do and promenade so neat

Singing Yea, Yea

Something about you baby I like

FIGURE

Four ladies chain, you turn the girl and then

Head couples promenade go halfway around

Four ladies chain, you turn the girl again

Sides couples you cross trail, to the corner

Swing that corner 'round and 'round

Left allemande new corner, come back and promenade

Yea, Yea, something about you baby I like

SEQUENCE: Opener, figure twice, middle break, figure twice, ending



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## CALLER of the MONTH



*Darryl McMillan — Lynn Haven, Florida*

**W**HILE ATTENDING AUBURN UNIVERSITY  
in 1968 Darryl McMillan and his wife,  
Ann, became members of a square dance class  
sponsored by the "Puffin' Hubs" Club of  
Apelika, Alabama. Shortly after graduation the  
McMillans moved to Panama City, Florida,  
where their involvement with the activity  
seemed to accelerate.

Darryl's calling began with a singing call at a  
party in 1969. With much help from Ron Ray,  
a class was started and a new club, the  
"Swinging Squares," came into being. Darryl  
has been calling for the club since its inception.

In 1974 Darryl and Ann built a square dance  
hall, The Ranch House, in Panama City. The  
hall has a wood floor, is air-conditioned, and  
will dance about 30 squares. In 1975 Darryl  
began producing square dance records on the  
Ranch House label. His first release, "San  
Antonio Stroll," made the top five on the  
Current Best Seller list in SQUARE DANCING  
magazine.

Darryl is a member of CALLERLAB,  
Florida Callers Association, Northwest Florida  
Callers Association, and the present President  
of that association. Darryl and Ann served on



the guest staff of Fontana Village in 1976 and are on the staff at Lionshead Resort in Montana in 1977. They are currently traveling throughout the United States and in the past have traveled in Canada.

Although the McMillans still own a construction company, much time is spent doing festivals and workshops and they teach one beginners' class each year. They also work with a young peoples' clogging exhibition group.

Darryl expresses his appreciation for the help he has received from everyone, and especially to Ron Ray, Jack Lasry, Elmer and Margie Sheffield, and his lovely wife, Ann.

(LETTERS, continued from page 3)

example of SQUARE DANCING in action. Your articles and features are always meaningful, informative and enjoyable. You manage to include something for everyone. It is obvious that you and the staff are thinking of all the dancers, and that you are working to keep us strongly united. Best wishes for a great 29th year!

Bill and Gennie Hudson  
Nashville, Tennessee

Dear Editor:

I read your comments on APD or SSO dancing and they were excellent. But it seems to me that there is room enough in square dancing for both types of dancing, isn't there? Are there not certain callers who like SSO dancing as contrasted to some that like APD? As a square dancer, in the beginning it was very important to familiarize myself with the calls themselves, let alone learning to do them from different positions. However, as I progressed upwards, I came to enjoy APD much more than SSO dancing. But why must we have to make a

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choice? I already know the callers in my area and what level they call, so I attend those dances I enjoy and the other dancers do the same. Instead of discouraging those dancers who want either APD or SSO, let's encourage both and let square dancing keep growing for everyone.

George Miller  
 Southfield, Michigan

Dear Editor:

What has happened to all the dancers we have taught to square dance? I've square danced since before World War II. We only had a few basics but we danced these for a good many years... Kept more dancers happy than the other 100 movements we now endeavor to use... I use the Basic 50 and Extended 75 published by Sets in Order and think that was a step in the right direction. I don't agree with changing for the sake of changing. The one thing many callers fail to consider is that we don't get comments from dancers who don't have the time to continue after the second or third year. Very few of them are able to find a club where they can dance at the level that it took them two or three years to reach. Why do they lose interest in something that was so much fun to learn? I think there is too much for dancers to memorize to enjoy a relaxed evening of dancing... I would like to get more response back from folks who have left square dancing for other entertainment.

Cliff Beaver  
 London, Ontario, Canada

Dear Editor:

Although my husband and I are avid square dancers, we are still employed and can not yet get out of the States to dance. But we certainly enjoy reading of all the opportunities one has





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RB 217 I'm A Believer  
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By Bill Addison

to indulge our hobby! Since I am a teacher of Stage Arts and Dancing I also enjoy the choreography you publish. . . . (I) get a kick out of the Terse Verse and would like to present one of my own. "Dear caller, please enunciate so we can both communicate. What sounds to me like 'fool around' should really come out 'full around'."

Jennie Brier  
Lake Wales, Florida

Dear Editor:

I'm writing to express my pleasure with the

'76 Red Label LP Premium Record. I feel as a beginning caller that I can greatly benefit from listening and learning from these records. I also want to express my appreciation for the fine service that has been received by me since I've been subscribing to your magazine. Keep up the good work.

Michael Liston  
Dyess AFB, Texas

Dear Editor:

It was nice to have the Fashion Feature next to your Ladies on the Square in the November

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Audrey Pepper  
Avon Park, Florida

Dear Editor:

Enclosed is our renewal for another year. We certainly don't want to miss an issue as we haven't since we graduated in 1966. We have enjoyed the magazine from the caller's view-

point but for a while we will probably have to enjoy it from a spectator's view. Mac has cancer and cards, letters and prayers will help to get him in front of a mike again. Keep up the good work on the magazine and maybe we can be members another 10 years or more.

Mrs. Leonard McEntire  
Rte 1, Box 275A  
Bells, Tennessee 75414

Dear Editor:

Enjoy your magazine very much. I think all who buy round dance records would prefer

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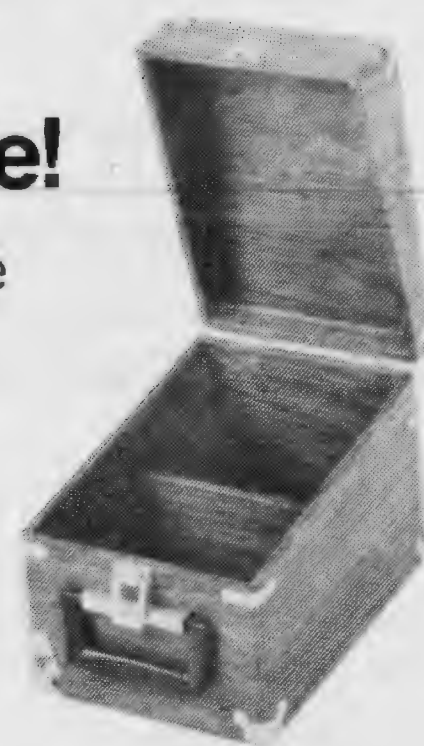
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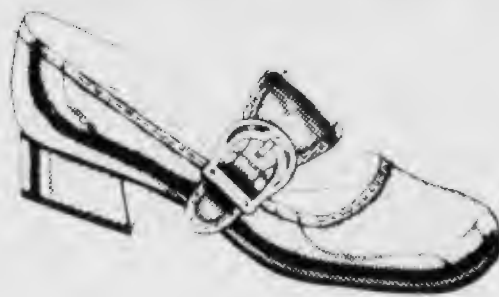
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music on one side and the cues for the dance on the other at the price we're paying for them.

Mrs. John Gillespie  
Three Forks, Montana

Dear Editor:

A group of square dancers in the San Jose area are very much interested in a square dance hall of their own. Our requirements—one building, a multi-purpose hall consisting of three smaller halls (as we would like to have three different levels of dancing going on at the same time) that will open up into one large hall (60

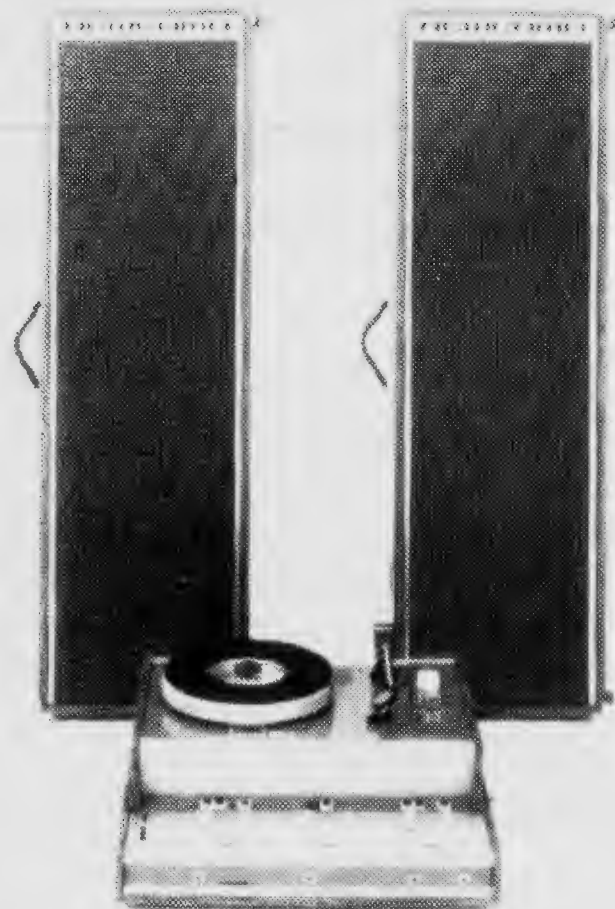
to 80 squares). Also needed are small shops that can be open to the dancers day or evening (square dance wear, record shop, sewing shop, baby sitting facilities, etc.) in the same building. Any suggestions or assistance in any way would be appreciated.

Paul Connes  
10411 Menhart Lane  
Cupertino, California 95014

Dear Editor:

I received my Montgomery Ward Auto Club News on Saturday, the 13th of November, and

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your article about square dancing does interest me very much. I would like to be a caller, so would you please furnish more details?

Delmar Estep  
Comfort, W. Virginia

First time we've heard of this article. Anybody have an extra copy?—Editor

Dear Editor:

Your "Sets in Order" magazine is one of the very best sources for what's happening in square dancing. . . .

Mrs. Alta Overstreet, Tulsa, Oklahoma

Dear Editor:

This past summer I made a tour of the United States. I traveled over 17,000 kilometers and visited areas from Maine to California and met a lot of nice square dancers. The highlight of my trip was the 25th National Square Dance Convention in Anaheim and I was really surprised at the size of this event. I still don't know how the dancers could so fantastically organize an event of this size. Here in Europe at a big event there are about 1,000 to 1,500 dancers on the floor. . . . What I really regretted

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Elmer Sheffield

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Don Williamson, Elmer Sheffield

For tickets in advance write Don Williamson, Rt. 8, College Hills, Greeneville, Tn. 37743. Phone 615-638-7784. For motel info write Gatlinburg Chamber of Commerce, Gatlinburg, Tn. 37738.

was that there was no information about the addresses of the clubs. It always took me a long time to locate them.

Manfred Lemanski  
Hamburg, Germany

We suggest that anyone planning to travel in North America can write to the editors of the publications listed in our August Directory of Square Dancing for the names and addresses of clubs in their areas. There are so many clubs in the country that no single publication could list them all or keep up to date. The cost of postage

would usually be minor but it would be best to offer to pay whatever it might be.—Editor

Dear Editor:

If any American dancers would like to have a summer holiday, how about coming down-under to New Zealand? One of our first square dance festival weekends of the season is being held in New Plymouth February 4th to 6th, 1977. If anyone is in our area they can get in touch with me at 58 Gilbert Street, New Plymouth, Taranaki, New Zealand. Phone

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88301. I would like to thank all the people in North America who made my stay there a very happy one when I was on the Art Shepherd Adventure 1975 Tour.

Grant Rutherford  
Taranaki, New Zealand

(AS I SEE IT, continued from page 8)

hear someone say 'scissors'?"

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We may find many ways to make light of our modern sound systems but when the chips are down and all is serious—where would the activity be today without them?

(WALKTHRU, continued from page 26)

problems and have resolved it, or perhaps you are in the midst of trying to solve it—whatever the case may be, we'd appreciate hearing from you. We know that these difficulties are not

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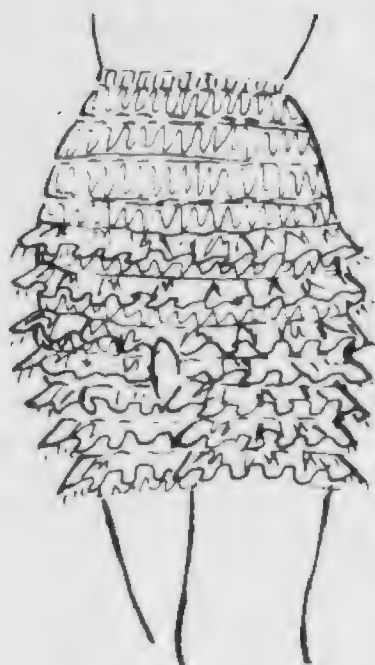
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result several beginners' classes start, each with a small number, and the competition between clubs for their membership scares most of the potential initiates away—not only from joining but from square dancing.

(LADIES, continued from page 37)

fit, stressing the idea of underlining, raising the armseye on both the bodice and sleeve for more comfortable dancing. (These ideas have been discussed in previous articles here.) Share with them the technique of zigzagging over crochet

## THE OTHER SIDE OF THE MIKE

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cotton when gathering. Then if enough interest seems apparent, suggest that another session be planned at which time you can cover more details.

Including your club members in the evening is a great way for everyone to get acquainted. Also your club members can share suggestions and some of them may even garner a few new ideas themselves!

*Ladies on the Square is just one of SQUARE DANCING'S many regular features that depends greatly on feedback from readers.*

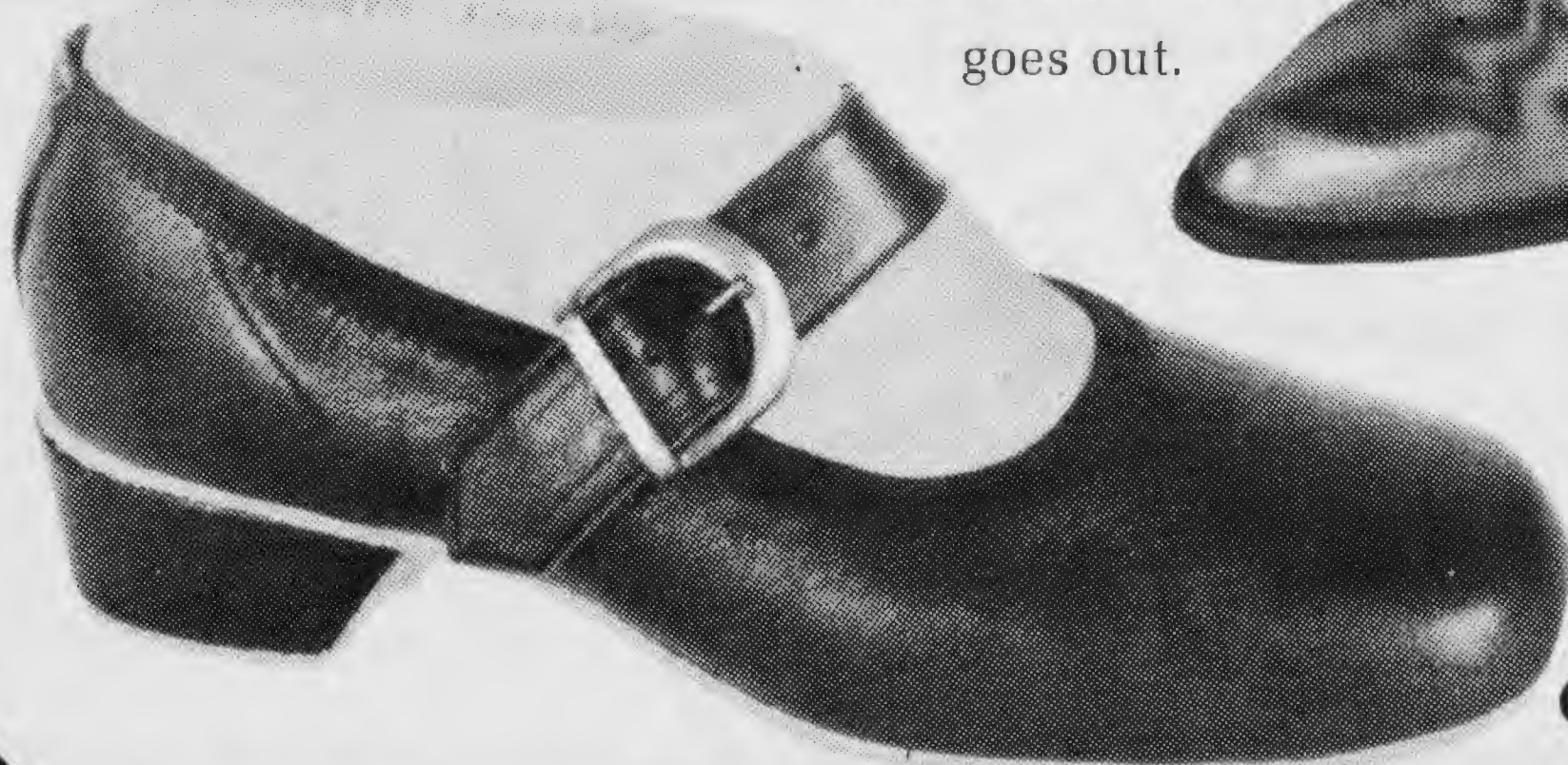
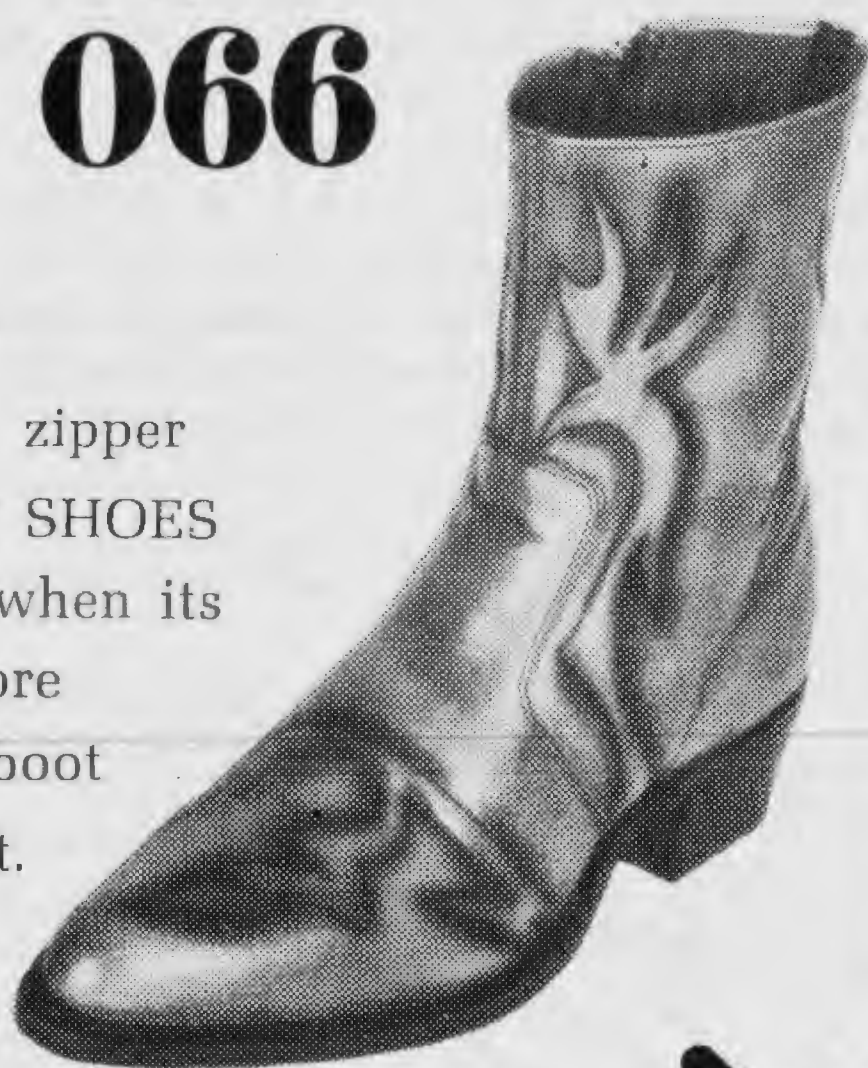
## THEY'RE HIGH ON SQUARE DANCING

The Hi Twirlers, 16 trainable mentally retarded young adults, smiled in happy excitement as they danced around the floor. They were at the National Square Dance Convention in Anaheim, California. Not only had they given their Bicentennial Show, but now they were dancing to the calling of Bob Ruff, and Jack Murtha would soon be calling. Since they had started dancing to *Fundamentals of Square Dancing* records, the voices of the two men

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were very familiar to them. Now they had actually met Bob and Jack!

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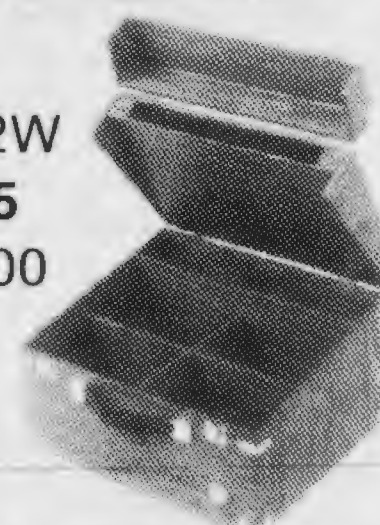
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## HARVEY NOAKES

An accident has taken the life of square dancer Harvey Noakes of Springfield, Oregon. He will be missed and we join with all of his square dancing friends in extending our condolences to his wife, Vera, and the members of his family.

## CALLER'S S.O.S.

We have received a report that caller Dave Lightly of Des Moines, Iowa, lost his luggage, sound system, another caller's sound system, clothing and his complete calling schedule when



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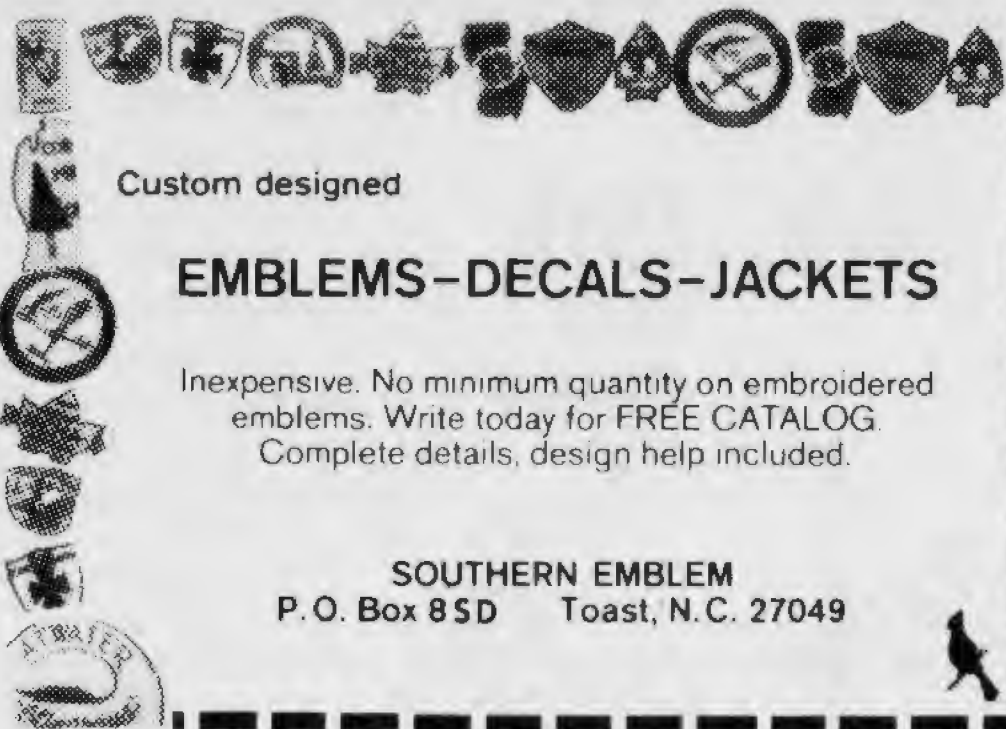
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*Keep in mind that our deadline for copy is 2 months (60 days) prior to date of issue so send your copy in early!*

## NEW BOOK ON MARKET

An unusual square dance event occurred on Sunday afternoon, November 21, when an Author's Autograph Party was held in the rotunda of the beautiful Butt-Holdsworth Memorial Library, in Kerrville, Texas. Subject



Author—Betty Casey

of the occasion was a comprehensive new reference work and instructional guide, *The Complete Book of Square Dancing (and Round Dancing)*, by Betty Casey of Kerrville, published by Doubleday and Company.

A special feature of this gala occasion included a continuous showing of the documentary film, "American Square Dancing

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Through the Years—1776-1976," produced at the 25th National in Anaheim, California in June, 1976. An exhibition of early Texas dancing, including the Abilene Lift step, was called by the author and performed by a group who had appeared with her in the film. Two of San Antonio's leading callers, Harold Graham and Bill Wright, provided a continuous program of square dancing on an outdoor balcony overlooking the scenic Guadalupe River and the Hill Country beyond. Sponsors of the event were the Hill Country Promenaders, where the

Caseys are active members, and Betty's own club of lively seniors, The Heritage Dancers, whose repertoire includes not only basic squares and rounds, but also *contras*!

According to the author, early response to the book has been so enthusiastic that plans are under consideration for a second printing. Featuring 380 explicit diagrams and photos on the basic movements of square dancing and round dancing, this new book was recently characterized by a reviewer for Library Journal as "A good thorough guide that updates extant

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material for this particular dance form.

Mrs. Casey's experience as a teacher and caller spans more than three decades and has taken her throughout the Northern Hemisphere as her husband, John, was fulfilling his engineering assignments with Voice of America. Although she acknowledges many influences and sources of inspiration, and was once a protege of the late Pappy Shaw, there was no hesitation in dedicating her book to SQUARE DANCING'S own Bob Osgood in appreciation "for his steadfast and steadying influence in the

promotion, protection and perpetuation of American Square Dancing."

*—Ivan C. Milhous, Kerrville, Texas*

(WORLD, continued from page 43)

little progress. The area became known as "French Lick." Now you can "rest your wearies" here with Russ and Wilma Collier at their Getaway Weekend, February 4, 5, and 6. Colliers Hall is the base of their activities for this round dance weekend and Wayne and Norma Wylie will complete the staff. On the

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Michael McNeely of Collinsville, Mississippi, has been helping his Dad teach square dancing since he was two years old. Since his attention fades sometimes, Michael calls along with the called side of the record most of the time. Shown at age three, Michael's best moment came when he was asked to call during a Bicentennial Program.



## South Carolina

A cordial invitation is extended to all dancers to meet on the beautiful Grand Strand of Myrtle Beach for the 4th Annual Spring Square and Round Dance Festival at the Convention Center on March 18 and 19. A full square and round dance program will feature squares by John Inabinet, Bobby Lepard and Pearlie Goss with guest caller Ralph Thrift. Rounds will be conducted by Harold and Judy Hoover. There will also be clogging exhibitions and a beginners' clogging session. Host club for the affair will be the Spunky Spinners of Salisbury, North Carolina. For information write Barbara Harrelson, 422 Hawthorne Road, Lancaster, South Carolina 29720.

## Louisiana

The Wagon Wheelers Square Dance Club, in cooperation with the New Orleans Area Callers Association, will sponsor a benefit dance on March 5 at the Bar None Ranch in New Orleans. Proceeds will go to Edgar Luminais,

long time square and round dancer, who was injured in an automobile accident and is paralyzed. Tickets are available from all New Orleans callers and members of the Wagon Wheelers Club. For further information contact Johnny Creel, 3905 Bauvais Street, Metairie, Louisiana 70001.

Horace Guidry, Neil Howard, and Mike Litzenberger were the callers for the 4th Annual Muscular Dystrophy Dance held recently at the Knights of Columbus Home in Hammond. Ponchatoula Promenaders were hosts for the event and their caller, Joe Patti, served as MC. B.P. Merritt, who started the benefit dances four years ago, was also present. Because of the popularity of the callers, dancers



Left to right, Horace Guidry, Neil Howard, Mike Litzenberger, Joe Patti and B.P. Merritt.

from all over the state attend. All donations are turned over to the representative of the Muscular Dystrophy Association, who is present for the dance.

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SC 610  
"YES, YES IN YOUR EYES"  
Caller: Wes Wessinger



Wes Wessinger

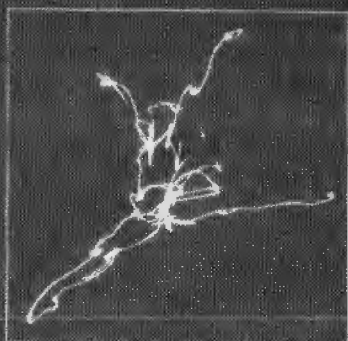
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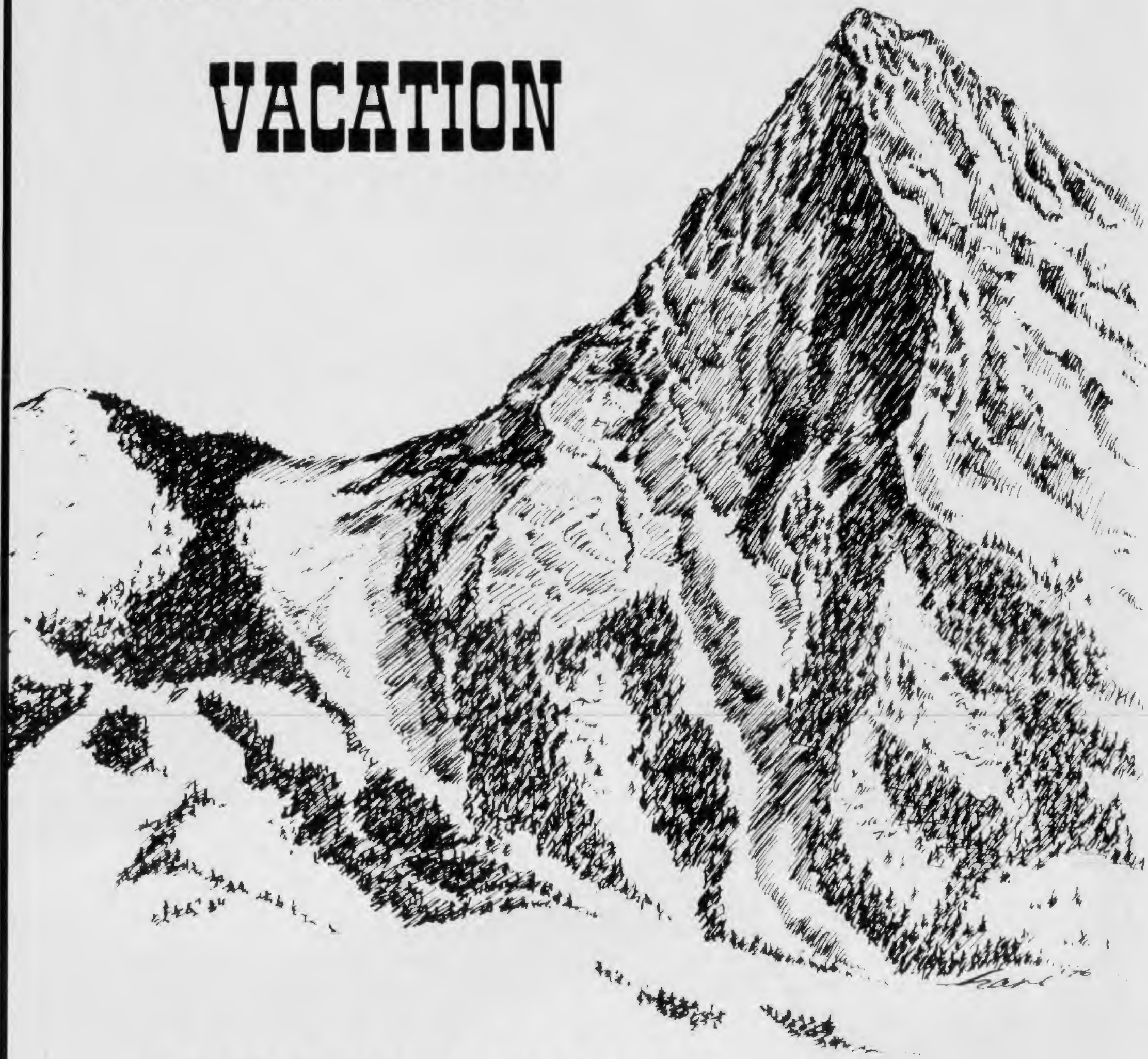


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In April of 1976, CALLERLAB passed a resolution providing for the accreditation of all callers. The CALLERLAB Committee, chaired by Bill Peters of San Jose, California, has now provided the administrative detail necessary for the implementation of the Accreditation program. The procedure is as follows: A caller desiring to be accredited, must first seek an application from the Executive Secretary of CALLERLAB by writing to John Kaltenthaler, Executive Secretary, CALLERLAB, Pocono

Pines, PA 18350. The caller then must obtain three accreditors in each of several categories to achieve a total of 20 points. Points are obtained in the following categories: *General calling skills* (teaching, timing, music, diction, choreography and figure construction, command techniques, programming, etc.), Maximum earnable points - 5; *Specialty calling skills* (One Night stands - 1 pt), (Round Dancing - 1 pt), (Contra Dancing - 1 pt), (Advanced Dancing - 1 pt); *Training and Experience* Points are awarded based upon the training of the indi-

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vidual as well as the length of time actively calling (actively calling means an average of once a week 52 times per year and does allow for summers, natural disasters when caller must temporarily skip some weeks). Maximum earnable points provide for 1 point for successful completion of an appropriate caller training program and 3 points per year of active calling not to exceed 15 points for experience.

The signature of three accreditors are required in each category except the Training category. Currently only CALLERLAB members may act as accreditors and no individual may accredit a caller who has accredited him (or her). There is a small administrative fee associated with the certificate of accreditation - \$15.00. The method of peer accreditation should have widespread appeal to all callers. We should point out that all current members of CALLERLAB must also pass this same Accreditation Procedure in order to remain active members of CALLERLAB. There was no "grandfather clause" in the resolution. The accreditation procedure is not limited to CALLERLAB members but rather is for all callers everywhere. Any caller who becomes accredited

will automatically be invited, by a present member, to attend a CALLERLAB convention. Having attended a convention, he will then be invited to join CALLERLAB as is stipulated in the organization's bylaws. Forms for accreditation are available now by writing the CALLERLAB office. For further information contact John Kaltenthaler, Executive Secretary, CALLERLAB, Pocono Pines, PA 18350. The telephone number is (717-646-8411).

### NEW CLUB IN JAPAN

The U.S. Bicentennial sprouted roots all over, even in Japan, where a new club was formed last July at the Iwahuni Marine Air Corps Station. Taking its cue from the celebration, the group calls itself the 76ers and uses red, white and blue colors for its badge. Since this is a small base, the members are delighted with their current class of four squares which will swell the club membership upon graduation this spring. Kahie Kato, caller for the club, and his taw, Betty, invite all travelers in the vicinity of Iwahuni to get in touch with them at the base and join them for an evening of square dancing. Kahie and Betty reside on the base and the welcome mat is always out.

## ASILOMAR

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Applications were mailed last month for our Summer Session, July 24-29, 1977. Our staff: Bob and Roberta Van Antwerp, Lee and Mary Helsel, and Bruce and Shirley Johnson on squares; Manning and Nita Smith on rounds; Don Armstrong on contras; your managing hosts Bob and Becky Osgood.

Those who have attended Asilomar within the last five years will have already received their application form. Others interested should write immediately for an application form.

WINTER ASILOMAR —  
Applications for the 1978  
Winter Sessions will be  
sent out this summer.

For information write:

Square Dance Vacations  
462 North Robertson Boulevard  
Los Angeles, California 90048



# LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

## ★ ARIZONA

CLAY'S BARN  
P.O. Box 2154, Sierra Vista 85635

## ★ CALIFORNIA

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3600-33rd Avenue, Sacramento 95824

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DANCE CRAFT  
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GERRY HAWLEY RECORDS  
34 Norman Crescent, Saskatoon, Sask.  
THE SQUARE DANCE POST  
833 Stafford Dr., Lethbridge, Alberta

## ★ COLORADO

S. D. RECORD ROUNDUP  
957 Sheridan Boulevard, Denver 80214

## ★ GEORGIA

C-M WESTERN WEAR  
3820 Stewart Dr., Doraville 30340  
EDUCATIONAL RECORD CENTER  
151 Sycamore St., Decatur 30031

## ★ ILLINOIS

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 60639  
JANE'S RECORD SERVICE  
P.O. Box 538, Park Ridge 60068

## ★ INDIANA

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& RECORDS, 6313-6315 Rockville Rd.  
Indianapolis 46224

## ★ MASSACHUSETTS

PROMENADE SHOP  
Square Acres, Rte. 106,  
East Bridgewater 02333  
SUE'S SPECIALTY SHOP  
374 Old Boston Rd., Rt. 1  
Topsfield 01983



## SINGING CALLS

### THIS OLD PIANO — Top 25330

Key: D      Tempo: 130      Range: HC Sharp LD  
Caller: Jack O'Leary

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A nice lively tune with enough choreography to be enjoyed by all. Most callers should handle this without trouble. A good buy.      Rating: ☆☆☆

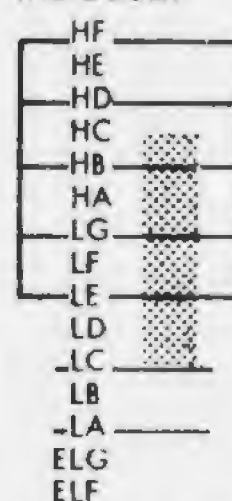
### I'LL GET OVER YOU — Thunderbird 155

Key: F Sharp      Tempo: 128      Range: HB LC Sharp  
Caller: Bud Whitten

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Nice tune with good job by Bud. Instrumental very well recorded. Has a turn and left thru in figure. Callers prepare to

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



make entry into opener as it is slightly catchy. Rating: ☆☆

**CAJUN QUEEN — Top 25331**

**Key: G      Tempo: 128      Range: HB**  
**Caller: Rocky Luminais      LC**

**Synopsis:** (Opener) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four hands — star thru — right and left thru — square thru four hands — trade by — swing — promenade.

**Comment:** Sounds like the good ole Top music with a good dancers' reaction on a figure that is not difficult. Rating: ☆☆

**FLASH OF FIRE — Chaparral 402**

**Key: B Flat      Tempo: 128      Range: HC**  
**Caller: Beryl Main      LB Flat**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good Chaparral music with normal figure that fits. Record can also be used for patter. Rating: ☆☆

**COUNTRY MUSIC MAN — Bogan 1289**

**Key: G      Tempo: 130      Range: HB**  
**Caller: Johnny Reagan      LC**

**Synopsis:** (Break) Heads go grand parade — (Alternate break) Join hands circle left — left allemande — come back one swing — promenade — one and three wheel around — right and left thru — pass thru — partner tag — left allemande — come back one swing — promenade (Figure) Head two right and left thru — star thru — reverse the flutter — boys

**ABOUT CURRENT BEST SELLERS**

See

This month's

HOT LINE

page 5

## LOCAL DEALERS

★ **MISSOURI**

DO-SAL SHOPPE

16623 E. 23rd St., Independence 64055

★ **MINNESOTA**

FAIR N' SQUARE RECORD SHOP

150 Myrman, W. St. Paul 55118

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1724 Hawthorne Ave., E., St. Paul 55106

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2920 Washburn Circle, Minneapolis 55423

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1553 Western Avenue, Toledo 43609

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RILEY'S RANCH CORRAL

750 Northgate Mall, Seattle 98125

STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.



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SQUARE & ROUND DANCE FESTIVAL**  
March 20, 1977 — 2 to 9:30 PM  
Wallingford, Connecticut



Connecticut's Best In Dancing  
\$2.50 per person



Send check and self addressed envelope to:  
**Tony Gilson**  
4 Partridge Lane, Clinton, Ct. 06413

go in — pass thru — do sa do — make ocean wave — recycle — star thru — cross trail — swing corner — left allemande new corner — promenade.

**Comment:** Minor key use in instrumental will have callers working harder to make this number sound good. Figure seems to fit music pattern well enough. Rating: ☆+

**UNDER THE "X" IN TEXAS —  
Blue Star 2034**

**Key:** C      **Tempo:** 130      **Range:** HA  
**Caller:** Marshall Flippo      **LA**  
**Synopsis:** Complete call printed in Workshop.

**Comment:** Flip's choreography always seems to be that workable combination. The music has taken on a new instrumental "feel" with lots of fiddle and guitar lead. Rating: ☆☆

**RUNNING BEAR — Silver Eagle 102**

**Key:** F      **Tempo:** 104      **Range:** HB Flat  
**Caller:** Joe Goins      **LA**  
**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do corner — square thru four hands — bend the line — star thru

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INSTRUCTIONAL ★**

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Singing Call by Bob Fisk • Flip Inst.
- SS-102 OLD MEXICO**  
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- SS-103 HOEDOWN BLUES**  
With Calls by Bob Fisk • Flip-Inst.
- SS-104 FALCON HOEDOWN**  
With Calls by Lee Schmidt • Flip-Inst.

**Bob Fisk ★★★★★★★★★★**

- SS-105 I'LL GET OVER YOU**  
Singing Call by Bob Fisk • Flip-Inst.
- SS-106 UNDER THE "X" IN TEXAS**  
Singing Call by Bob Fisk • Flip-Inst.
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☐ MURRAY & DOT TRUAX

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\$9.00 per person

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### ADVANCED LEVEL DANCE WEEK

High Level Dancing

with Extra Challenge Tips

**JULY 22-23-24—NORM POISSON**

Friday 9:00 p.m. to Sunday noon

**JULY 24-25-26—ROSS HOWELL**

Sunday 9:00 p.m. to Tuesday noon

**JULY 27-28-29—KEITH GULLEY**

Wednesday 9:00 p.m. to Friday noon

**JULY 29-30-31—LEE KOPMAN**

Fr. 9:00 p.m. — Sun. noon

Dance Fee for Above Packages—\$10.00 per person  
Each Package May be Purchased Separately

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NO. IN YOUR PARTY \_\_\_\_\_

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*All reservations will be confirmed.*

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☐ AL BRUNDAGE

☐ KEN ANDERSON (Monday Eve. Dance)

☐ MURRAY & DOT TRUAX

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\$9.00 per person

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**AUGUST 10-11\*-12 — ☐ RON SCHNEIDER**

Wednesday 9:00 p.m. to Friday noon

**AUGUST 12-13\*-14 — ☐ BILL DANN**

Friday 9:00 p.m. to Sunday noon

**AUGUST 14-15\*-16 — ☐ RON LIBBY**

Sun. 9:00 p.m. — Tues. noon

☐ MURRAY & DOT TRUAX

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Each Package May Be Purchased Separately

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- ☐ Season rates ... \$275.00 \$ \_\_\_\_\_

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- ☐ Weekly ... \$ 84.00 \$ \_\_\_\_\_
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Payable on arrival **Deposit Enclosed** ... \$ \_\_\_\_\_

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Joe Prystupa

## NEW RELEASES

- TNT 101 **Dance Night** Flip Inst. called by Mike Trombly  
 TNT 102 **Spoil the Cabbage/TNT Hoedown** Hoedowns  
 TNT 103 **Powder Your Face** Flip Inst. called by Joe Prystupa  
 TNT 104 **Don't Be a Baby** Round Cued by Jeanne Heater  
 TNT 105 **Razzle Dazzle** Round Cued by Dort Fuhrman  
 TNT 106 **Fiddler's Fancy/Pistol Packing** Hoedown Hoedowns

**TNT RECORDS 15075 Susanna, Livonia, MI 48154**

— dive thru — square thru three quarters — swing corner — promenade.

**Comment:** A new label with a nice beginning. Hope the lettering on label will take a look for easier reading. Producer suggests increasing speed to 47-48 RPM. Adequate instrumental. Rating: ☆+

**SONG AND DANCE MAN — MacGregor 2201**

**Key: C Tempo: 128 Range: HE**

**Caller: Chuck Acelin LC**

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — rollaway — circle left — left allemande — weave ring —

do sa do — swing this girl — promenade (Figure 1) Heads square thru four hands — corner do sa do — swing thru two by two — boys trade — swing corner — left allemande new corner — swing — promenade (Figure 2) Heads — star thru — do sa do — pass thru — right and left thru — turn own — star thru — square thru four hands — trade by — swing corner — promenade (Figure 3) Sides promenade halfway — lead right circle four — make line — forward and back — pass thru — tag the line — face in — star thru — corner swing — promenade (Figure 4) Sides square thru — corner do sa do — swing thru two by two —

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Aug. 7-12: Exp. Callers

Aug. 14-19: Exp. Callers  
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Round Dance College — Apr. 24-29 — Hot Springs, Ark.  
New Callers College — July 3-7 — Jekyll Island, GA.

For Complete Details, Write: Sharon Golden, P.O. Box 2280  
Hot Springs, AR 71901 (501) 624-7274

spin the top — slide thru — swing corner —  
promenade.

**Comment:** Four different figures used for caller convenience. To this reviewer the tempo seems jerky. Nice calling by Chuck but some callers may have to work to accomplish good results. Rating: ☆+

## MORE THAN ONE KIND OF LOVE — MacGregor 2200

Key: B Flat Tempo: 130 Range: HB Flat  
Caller: Otto Dunn LB Flat  
Synopsis: (Break) Four ladies chain across —  
chain back home — join hands circle left —

allemande left — weave ring — do sa do —  
promenade (Figure) Head two couples  
square thru four hands — pass the ocean —  
right and left thru — slide thru — pass to  
center — substitute — square thru three  
quarters — swing corner — promenade.

**Comment:** Figure seems adaptable for all  
groups with a pass to the center followed by  
a substitute. Music very adequate.

Rating: ☆☆

## ROAD RUNNER ROMP — Chaparral 102

Key: G Tempo: 126  
Caller: Jerry Haag

PATTERN  
#276J7-1  
\$3.50



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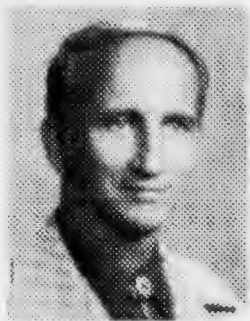
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**RH 202 "SAN ANTONIO STROLL"**  
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- RH 204 "SOMETIME GOODTIME SOMETIME**  
**BADTIME"**  
 Flip singing call by Darryl McMillan  
**RH 205 "LAST OF THE OUTLAWS"**  
 Flip singing call by Darryl McMillan  
**RH 206 "ON THE REBOUND"**  
 Flip singing call by Darryl McMillan  
**RH 302 "IT'S ENOUGH"**  
 Flip singing call by Bill Terrell  
**RH 401 "SITTING ON TOP OF THE WORLD"**  
 Flip singing call by Johnny Walters  
**RH 501 "I FEEL A HITCHHIKE COMING ON"**  
 Flip singing call by Tony Oxendine

**Produced by**

**Darryl McMillan, P.O. Drawer 880, Lynn Haven, Florida 32444, Phone(904) 763-3898**

**Comment:** A record using workshop on Chase Right. Instrumental features Fiddle and Banjo lead, alternating with Guitar. Nice feel. Rating: ☆☆

## FROG KISSIN' — Silver Eagle 101

**Key: F** **Tempo: 72** **Range: HB Flat**  
**Caller: Joe Goins** **LC**

**Synopsis:** (Break) Sides face grand square — four ladies promenade once around — swing your man — promenade (Figure) Heads star thru — California twirl — do sa do corner — swing thru — boys run right — bend the line — right and left thru — flutter wheel — slide

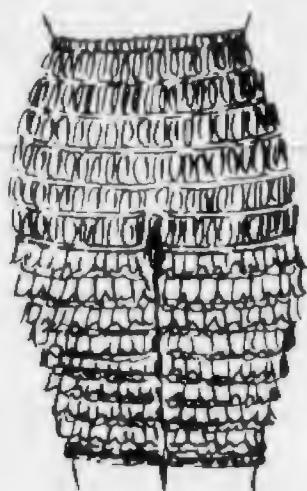
thru — swing her — swing corner — promenade.

**Comment:** Dancers will have to hustle to keep up with a rhythm that would be best as a two-step round dance. Music is not bad but rhythm adjustment would be required for comfort or ease of dance. Rating: ☆

## HOEDOWNS

### ROCKING EAGLE SIDE 1 — Silver Eagle 201

**Key: A** **Tempo: 128**  
**Music: Silver Eagle Sounds** — Fiddle, Banjo, Guitar, Bass



- ← Incased elastic band
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### ROCKING EAGLE SIDE 2 —

Flip side to Rocking Eagle Side 1

Key: F

Tempo: 128

Music: Silver Eagle Sounds — Fiddle, Banjo, Guitar, Bass

Comment: Some callers may want to take a listen before purchase. Strong fiddle lead in portions of instrumentals. Balance of recording is average. Rating: ☆+

### CABBAGE — Blue Star 2032

Key: G

Tempo: 130

Music: Bayou Ramblers — Guitar, Piano, Drums, Bass, Fiddle

### DARKNESS — Flip side to Cabbage

Key: A

Tempo: 130

Music: The Blue Star Band — Guitar, Piano, Drums, Bass, Fiddle

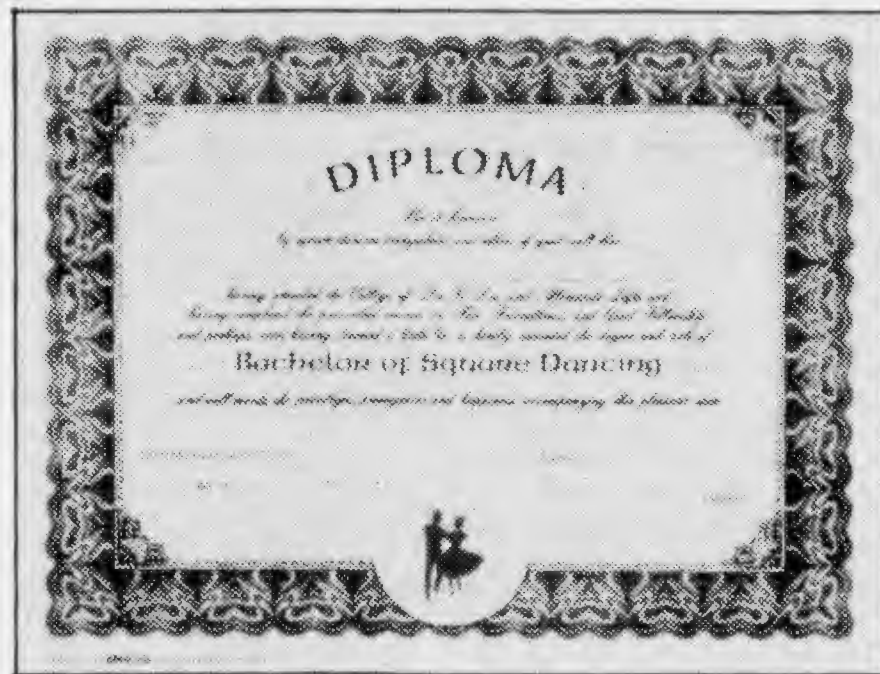
Comment: Recording allows Guitar lead to be slightly heavy in comparison to background level. Callers may enjoy this slightly different sound. Darkness has more country sound than Cabbage. Despite labels note, Cabbage is key of G and Darkness is A. Rating: ☆☆

Four singing calls selected from these new releases are featured in the Workshop section each month (see page 50).

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# SQUARE DANCE DATE BOOK



Feb. 4-6 — S/D Festival Weekend, New Plymouth, Taranaki, New Zealand

Feb. 4-5 — 17th Annual Dixie Jamboree, Civic Center, Montgomery, Alabama

Feb. 4-6 — Aloha State S/D Convention, Honolulu, Hawaii

Feb. 5 — Spring's Promise Festival, University Center Ballroom, Greeley, Colorado

Feb. 11-12 — 30th Valley of the Sun S/R/D Festival, Fairgrounds, Phoenix, Arizona

Feb. 11-12 — 22nd Sweetheart Festival, Hind Jr. College, Raymond, Mississippi

Feb. 11-13 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana

Feb. 12 — Sweetheart Ball, Kaiser Steel Gym, Fontana, California

Feb. 12 — Valentine Dance, Lincoln Hi School, Loveland, Colorado

Feb. 13 — 5th Annual Sweetheart Ball, High School, Milan, Michigan

Feb. 18-20 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana

Feb. 18-20 — Fur Rondy S/D Festival, Anchorage, Alaska

Feb. 18-20 — Kross Roads Squar-Rama, Convention Center, Fresno, California

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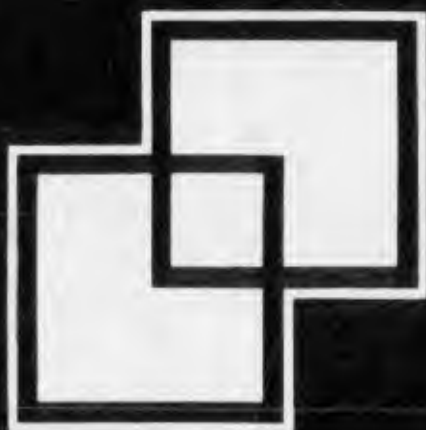
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 Feb. 25-26 — 13th Annual S/R/D Festival, Ector County Coliseum, Odessa, Texas  
 Feb. 24-26 — 24th Azalea Trail Festival, Municipal Auditorium, Mobile, Alabama  
 Feb. 25-27 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana  
 Feb. 26 — Cherry Pie Dance, Kaiser Steel Gym, Fontana, California  
 Mar. 4-5 — Texas State Fed. Conclave, E. Texas Fairgrounds, Tyler, Texas  
 Mar. 4-6 — Wonderland Weekend, French Lick-Sheraton, French Lick; Indiana  
 Mar. 4-6 — Yuma S/D Festival, Civic Center Conv. Center, Yuma, Arizona  
 Mar. 5 — Edgar Luminais Benefit Dance, Bar None Ranch, New Orleans, Louisiana  
 Mar. 17-19 — 17th Annual Spring S/D Festival, Washington, D.C.  
 Mar. 18-19 — 6th So. Georgia Jubilee, City Auditorium, Valdosta, Georgia  
 Mar. 18-19 — 4th Annual Spring Festival, Convention Center, Grand Strand, Myrtle Beach, S.C.  
 Mar. 18-20 — Mardi Gras, Grand Rapids, Michigan  
 Mar. 18-20 — Fiesta, Kern County Fairgrounds, Bakersfield, California  
 Mar. 18-27 — Fun 'n Sun Festival, St. Petersburg Jr. College Cafeteria, Clearwater, Florida  
 Mar. 25-26 — 15th Annual State Convention, Conway Civic Center, Waterloo, Iowa  
 Mar. 25-27 — Turkey Run Fun Weekend, The Inn, Turkey Run State Park, Marshall, Indiana  
 Mar. 25-27 — 11th Annual R/D Festival, Balboa Park, San Diego, California

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# fashion feature



Shirley Penland suggests a solid color to set off a print. Her two-piece dress uses a dark green cotton inset on the modified sweetheart neck, a hint of the same fabric to

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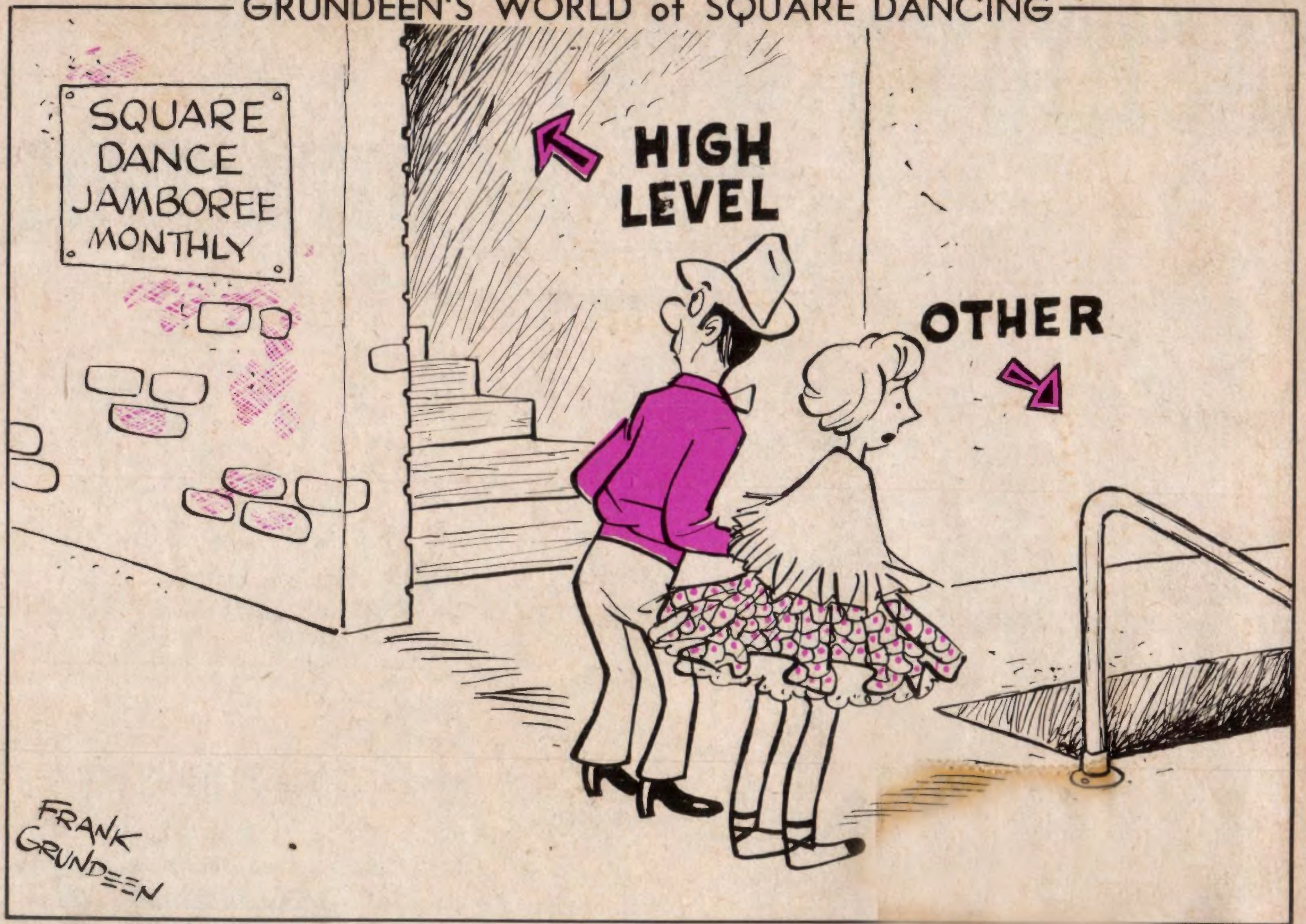
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